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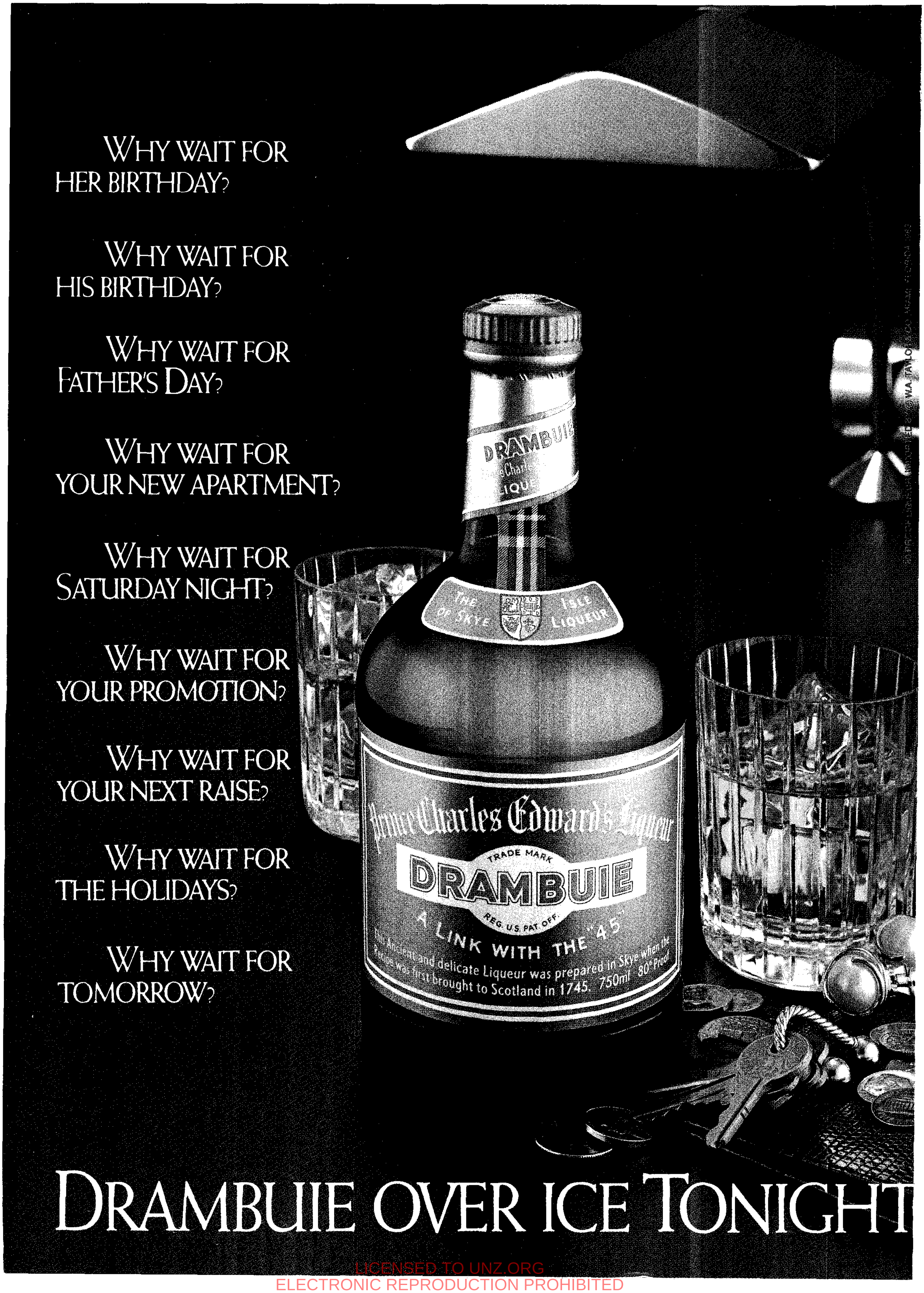
Christmas Gifts

226 Best Bets for Yuppies and the Rest of Us

NEW YORK®



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WHY WAIT FOR
HER BIRTHDAY?

WHY WAIT FOR
HIS BIRTHDAY?

WHY WAIT FOR
FATHER'S DAY?

WHY WAIT FOR
YOUR NEW APARTMENT?

WHY WAIT FOR
SATURDAY NIGHT?

WHY WAIT FOR
YOUR PROMOTION?

WHY WAIT FOR
YOUR NEXT RAISE?

WHY WAIT FOR
THE HOLIDAYS?

WHY WAIT FOR
TOMORROW?

DRAMBUIE OVER ICE TONIGHT

[illegible] ©W.A. TAYLOR [illegible]

Macy's Holiday Lane

How to arrive at your best Christmas ever? Go directly to Holiday Lane located (in all its holiday glory) on the 9th Floor in Herald Square. You'll find wonderful ways to trim-the-tree; you'll be inspired by ideas for dressing your home in holiday style; and you'll discover some remarkable gift-giving ideas, too. Here, just a glimpse...

SANTA'S WORKSHOP

SANTAS WORKSHOP. It's the very heart of Christmas: a world of miniature santa's elves, handcarved wooden ornaments, even knit stockings for your mantle.

Herald Angels

HERALD ANGELS. A shop brimming with all that glitters . . . from frosted gold-look glass ornaments . . . gleaming bells and garlands . . to miniature porcelain dolls.

A VERY BEARY CHRISTMAS

A VERY BEAR-Y CHRISTMAS. We've dedicated the entire shop to your (and Goldilock's) favorite breed. Pandas, teddies and polar bears that run the gamut from soft plushes to tree ornaments.

Nutcracker Suite

THE NUTCRACKER. A fantasy world inspired by the Nutcracker Suite! German nutcrackers, stand with soldiers, knights and magical castles.

It's a Wonderland on 9! Shop after Shop, Discover the Spirit of Christmas Past, Present & Future.

DECK THE HALLS

DECK THE HALLS, where the traditional spirit of Christmas prevails. Special wreaths and lights, garlands and bright, bold ribbons of holiday colors to trim your tree the old fashioned way.

ICE PALACE

ICE PALACE. All silver, sparkle, frost and ice! It's a modern day miracle for every heart that longs for a perennial white Christmas.

WINTER VILLAGE

WINTER VILLAGE, is home to Anna Lee Christmas Collectibles, those soft, plush, totally irresistible dolls. Here, a village of glowing snowhouses bids you a warm welcome.

LOG CABIN CHRISTMAS

LOG CABIN CHRISTMAS. A spirit of country charm abounds! Here, country kittens have a tree all their own, and miniature country people and wooden farm animals roam.

HOLIDAY GOURMET A take-out place for gifts galore. Godiva chocolates. Biscuits in boxes. Tins full of candy, popcorn, pretzels, too. Everything in the best of taste!

SANTA'S SWEATS What could be more festive than one of our holiday sweatshirts? Pick your favorite yuletide expression—all in bright colors.

Christmas 1984

WE HAVE SO MUCH TO GIVE

Saks Fifth Avenue Today...where shape is exploding. And the new dynamics are underway! Focus in on the big and the slim...of fashion that's setting the pace. From Carol Horn—exactly what we mean. A top cut big, long, loose...and tropical. With the real news...racing beneath! Something smoother...slimmer...with stirrups! for pants with a fresh new zest. For now and resort, the rayon print shirt in pink and black for XS,S,M; $98. And black cotton knit ribbed stirrup pants, for XS,S,M; $58. In Alter Ego Collections.

SFA Today

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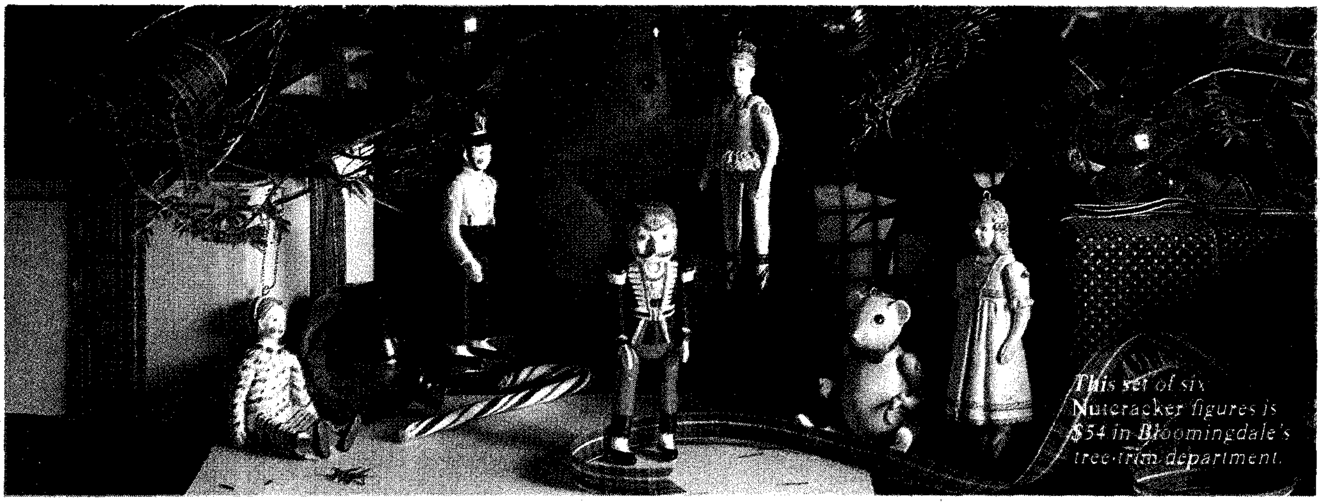

This set of six Nutcracker figures is $54 in Bloomingdale's tree-trim department.

45

Christmas Gifts

By Nancy McKeon and Corky Pollan

Some people on your Christmas list may be expecting lumps of coal, but if you'd like to surprise them, we have 226 better suggestions. There are "gummy" bears for those who haven't pouted, Victorian tobacco jars for those who haven't shouted, articulated wood alligators and ruby-colored television sets for those who haven't cried, and for someone who's been *really* good, a $52,000 diamond-and-sapphire bracelet from Cartier. Nancy McKeon and Corky Pollan (page 6) have sifted through the toys and the housewares, the baubles and the delicacies, to select the best gifts for Christmas—expensive, inexpensive, and in between. So you better watch out, you better not cry....

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"Dented Pride"

By Linda Wolfe

On the day after Labor Day last year, Donald Schneider and Anthony Giani ran their 1964 Chevy into the back of a Ferrari heading down Houston Street. In the sports car was Frank Magliato, the owner of Diddingtons, a SoHo clothing store—a man whose girlfriend said of him, "What I loved most about him was how levelheaded he was." Before the night was out, the levelheaded Magliato had taken vengeance—by shooting Anthony Giani through the head.

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Big Man on Campus

By Brock Brower

For 22 years as the congressman from South Bend, Indiana, John Brademas labored to combine the arts of scholarship and politics. As New York University's thirteenth president, he still is. Brademas took over what has been the city's second university three years ago, after losing his congressional seat. Since then, he has raised more than $100 million and sparked an academic renaissance at NYU.

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Cover: Photograph by Tohru Nakamura. *Santa: Kermit Love. Mrs. Claus: Colleen Kaehr of Elite Model Management. Baby: Sarah Hardman of Brats. Hair: Hamid for Sibby Lynch. Makeup: Wendy Whitelaw. Suits by St. Laurie, Ltd., special-order department. Tailoring: Lori Schrader. Santa's mink hat trim by the Tepper Collection. Glasses from Morgenthal Opticians. Tie by André Oliver. Shirt and pocket square from Paul Stuart. Gloves by Hermès. Attaché case and briefcase by T. Anthony, Ltd. Watch chain and wedding band from Sentimento, Inc. Her blouse from Jean Hoffman–Jana Starr Antiques. Brooches from James II Galleries. Shoes by Maud Frizon, available at Barneys. Baby's outfit from R. G. Crumbsnatcher. Gift wrapping by Annie Wrapper.*

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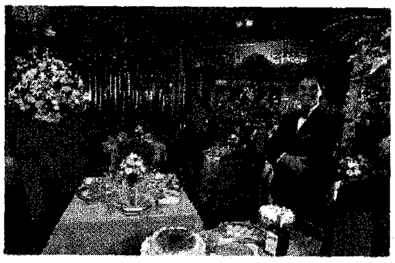
Photograph by Brian Hagiwara.

If you haven't seen our multi-million dollar renovation, you haven't seen the St. Moritz.



Guests of the St. Moritz have always been taken with our dedication to superior service and elegant decor. And now they're also taken to their rooms (rooms with all new windows) by four new super-speed elevators. Our multi-million dollar renovation carefully blends the traditions of a fine European hotel with the pace of a modern day mecca.

You can linger over an aperitif in our recently remodeled Cafe de la Paix or snack on old world confections at world famous Rumpelmayer's. There's our popular piano bar for late night interludes. And sumptuous buffets catering to the business luncheon. The rates are surprisingly affordable for the best of both worlds.

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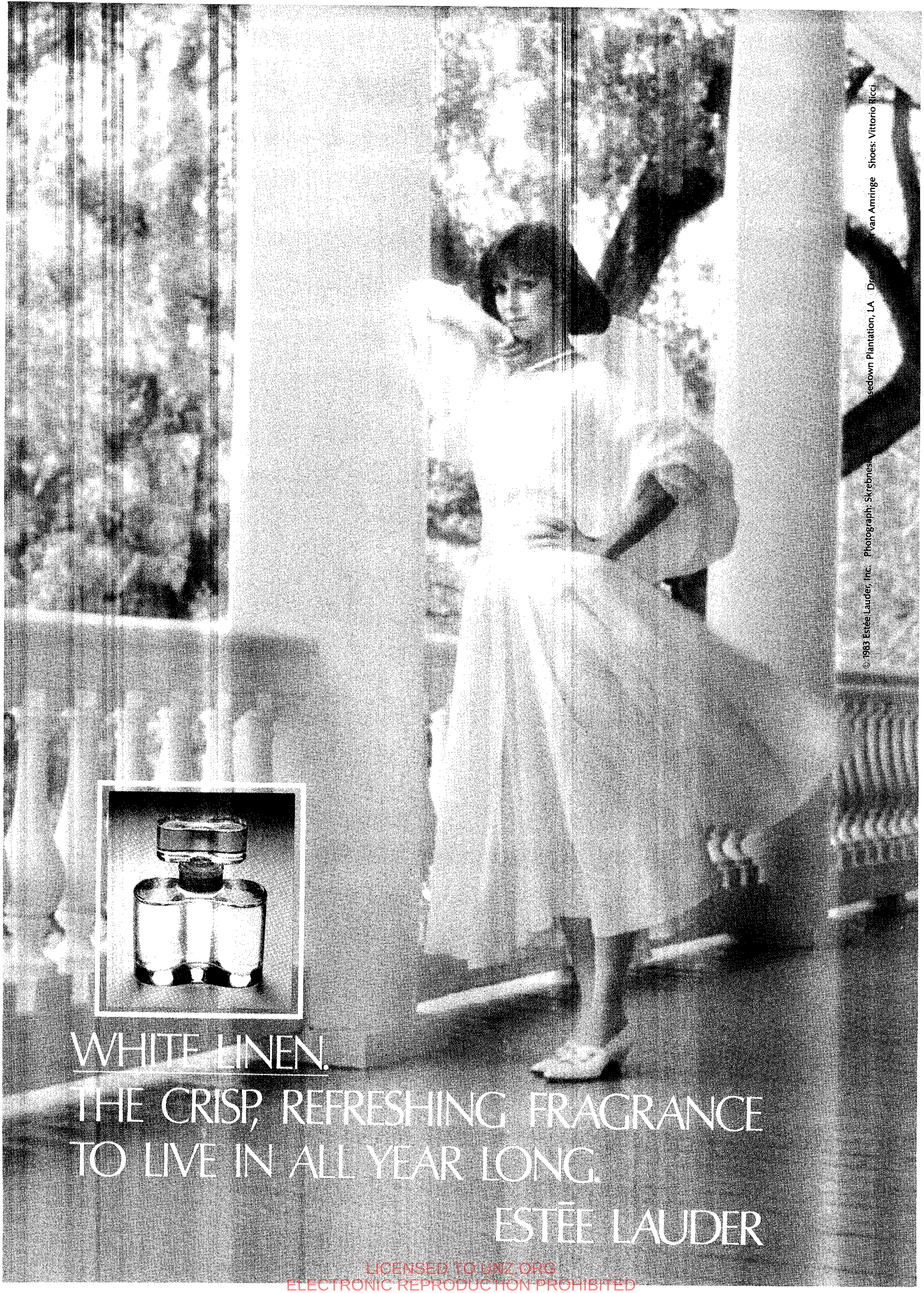
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© 1983 Estée Lauder, Inc. Photograph: Skrebnes sedown Plantation, LA Dre van Amringe Shoes: Vittorio Ricci

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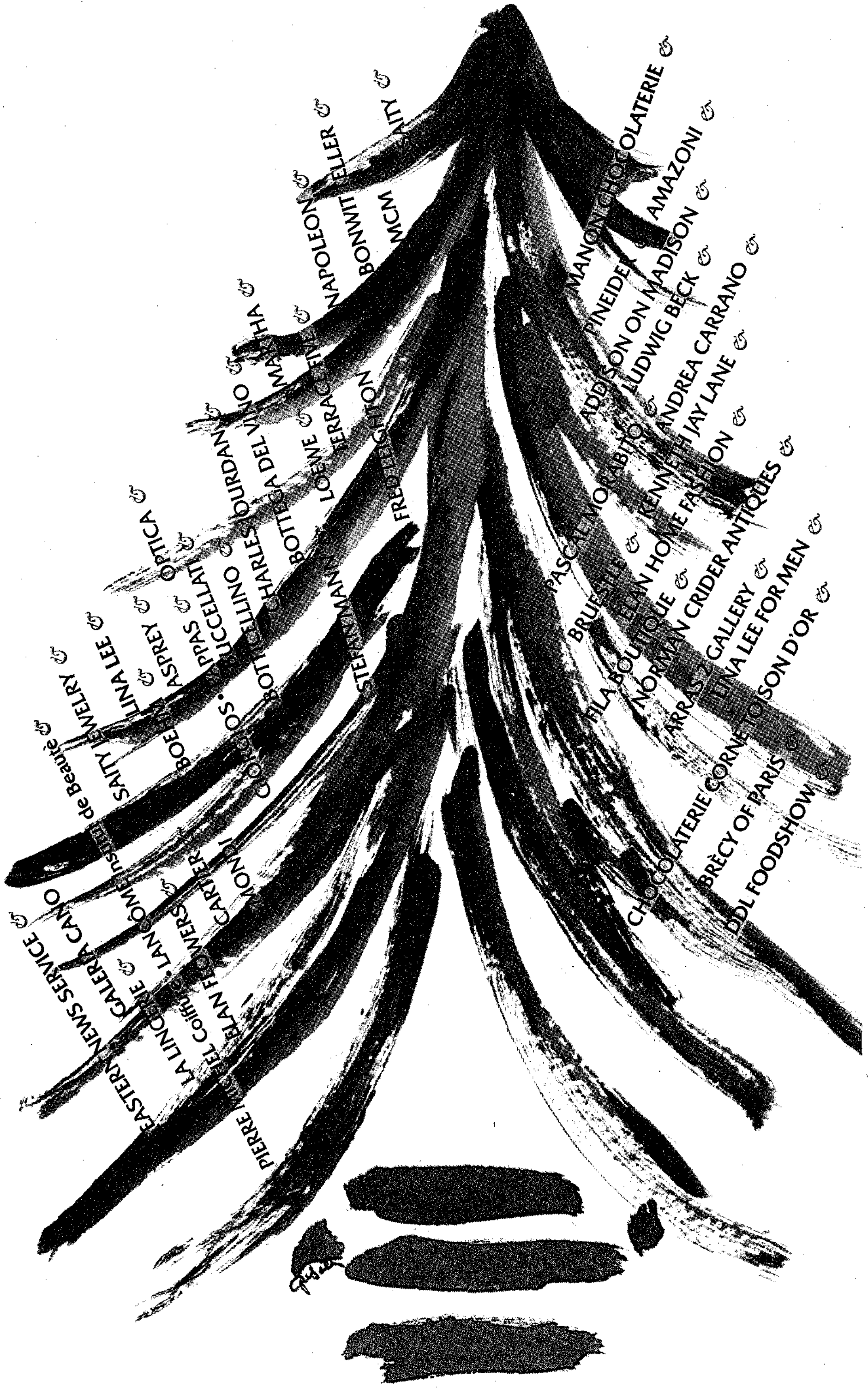
AT TRUMP TOWER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There's no other shopping street in the whole world like it.

FIFTH AVENUE AND FIFTY-SEVENTH STREET NEW YORK

BETWEEN THE LINES

See How They Shop

"WHAT ARE YOU LOOKING FOR?" EVERY September, Christmas-minded shopkeepers start asking Nancy McKeon and Corky Pollan this question. But McKeon and Pollan, who chose the 226 Christmas Best Bets that appear beginning on page 45, don't work that way. "It's not what *we're* looking for, it's what's best out in the stores," says McKeon.

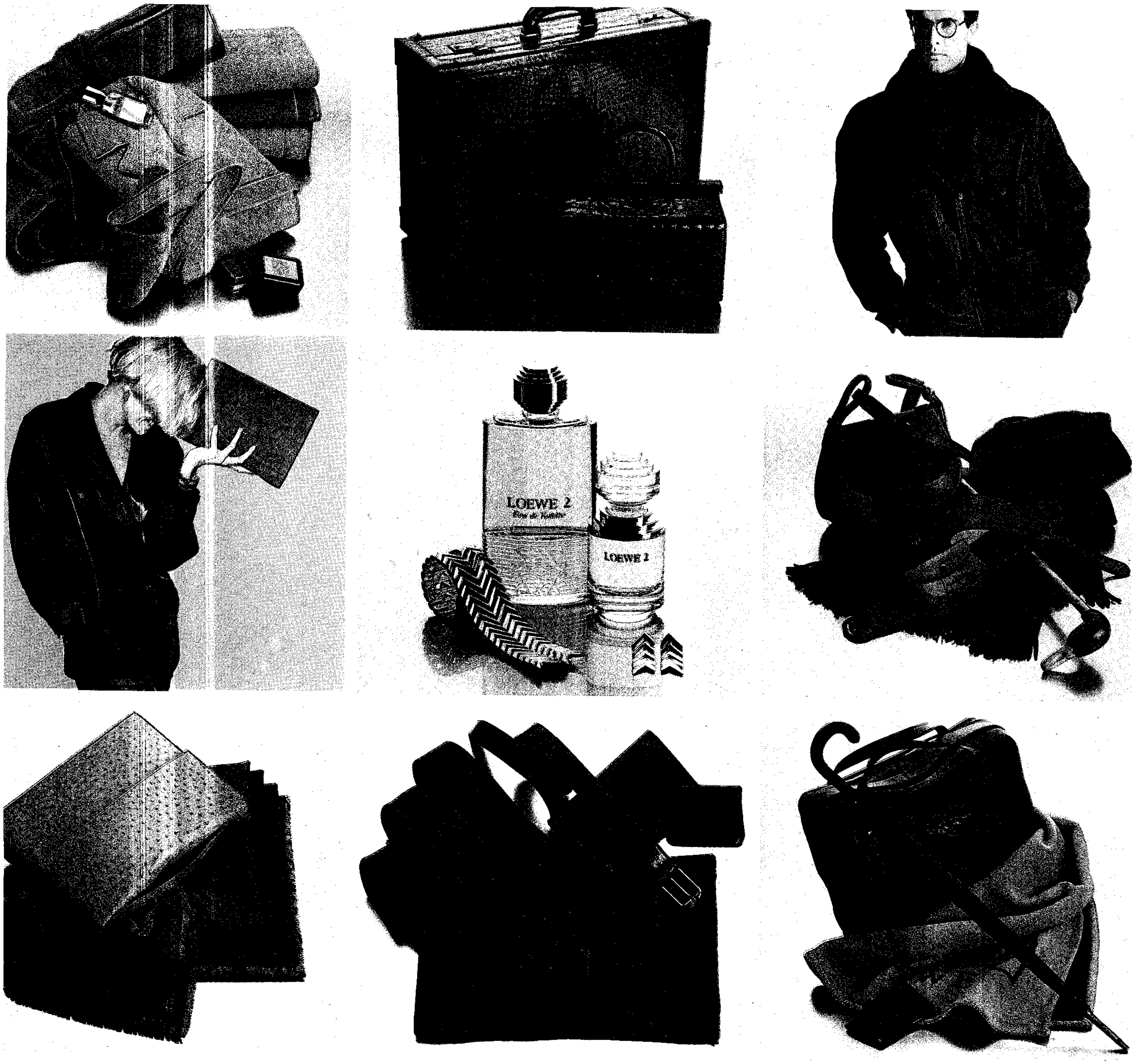
McKeon and Pollan find their gift array the hard way: They *walk* for it. If Pollan scouts the west side of Madison, McKeon covers the east side. The years McKeon does SoHo, Pollan does Greenwich Village. "And every year," Pollan points out, "there are more shopping areas—Trump Tower, South Street, lower Fifth Avenue, stretches of NoHo that never had shops before."

Santa's helpers: *Pollan, McKeon, Schaps.*

After the walking comes the working—with design director Robert Best, art director Patricia von Brachel, and, mostly, photography editor Jordan Schaps, who each year imposes order on the cornucopia. Then the hundreds of gift "candidates" are brought to the photographer's studio.

The result this year is 31 pages of serious gift suggestions mixed with a bit of fantasy. "We don't really expect that many of our readers will be in the market for the $25,000 emerald necklace we're featuring," says Pollan. "But there's something wonderful about showing it right after the $15 plastic razor." "In the end," McKeon adds, "they both look like a million." ■

Photograph by Donal Holway.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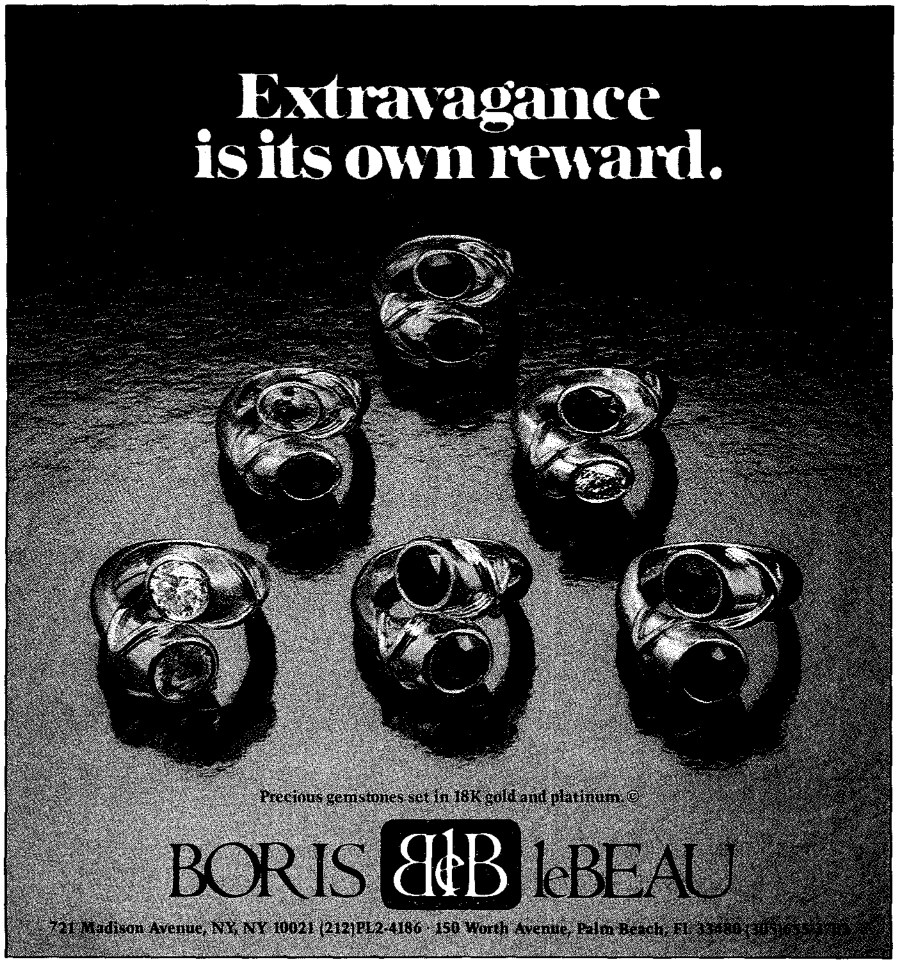
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LETTERS

Will the Circle Be Unbroken?

I'LL TELL YOU WHY THE FLOW OF COCAINE is so hard to stop. The DEA agents that you described in "Mother Courage" [by Michael Daly, November 12] were just plain inept and, as a result, endangered the life of their undercover volunteer, Martha. The first deal put her in immediate danger because the funding wasn't together. The agents not only hurt her credibility as a new business associate but they also angered the wrong people. Next, you don't owe a South American drug dealer 175 grand on your second deal, especially after you paid late on the first one. And you don't tell the dealer that he can't have his 24 kilos back because you fronted out all his product. I think the reason that he didn't resort to torture or blackmail is because to him it wasn't that much money and he was grooming Martha for bigger and better things. There must be a lot more smooth-talking, well-dressed, good-looking Marthas out there. The fact that she was given a hefty amount of cocaine (one kilo) without too much hassle suggests that there must be hundreds of Escobars—maybe thousands. We're bigger than U.S. Steel.

Name withheld
Manhattan

THE STORY OF "MOTHER COURAGE" LEFT a bad taste in my mouth. The drug ring is not broken, because its leaders are free, and Martha's life is in shambles.

Jill Gorham
Revere, Pa.

Healing All Wounds

AS THE AUTHOR OF A NEW BOOK ON breast reconstruction and someone who has had a successful bilateral breast reconstruction, I feel obliged to add a note of caution to Sue Mittenthal's article "Replacing the Irreplaceable" [November 12]. There is very little doubt that immediate reconstruction offers tremendous psychological benefits by eliminating the need for even a temporary adjustment to losing a breast. However, women who have reconstruction immediately after mastectomies reportedly have a higher incidence of complications than those who wait. Also, in cases where chemotherapy is prescribed, the healing of an immediate reconstruction is markedly slower. With the increased number of reconstructive

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Indeed, this seems a fitting way to announce Pour la Table. A new shop in Chelsea Passage where only the finest in table settings are to be found.

Illustrated is Imperatrice Eugenie from Haviland Limoges. A pattern based on the design originally commissioned by the Empress shortly after her marriage to Napoleon III.

One of a special collection of the fine porcelains of Limoges, including those of Ceralene, Robert Haviland & C. Parlon, as well as the renowned Herend collection. Appropriately accompanied by the stemware crystal of Lalique, Saint Louis and others, and the flatware of Christofle and Ricci.

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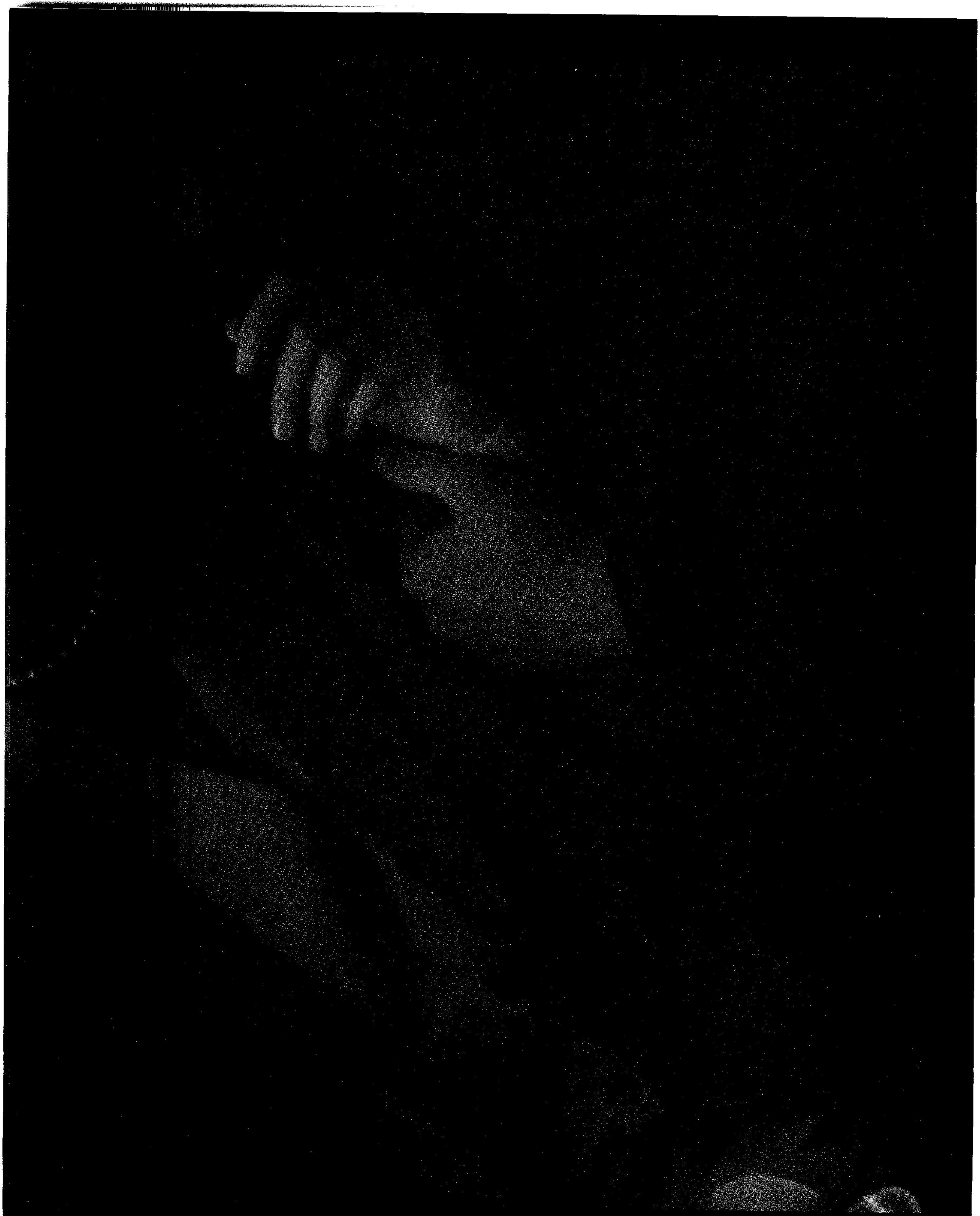
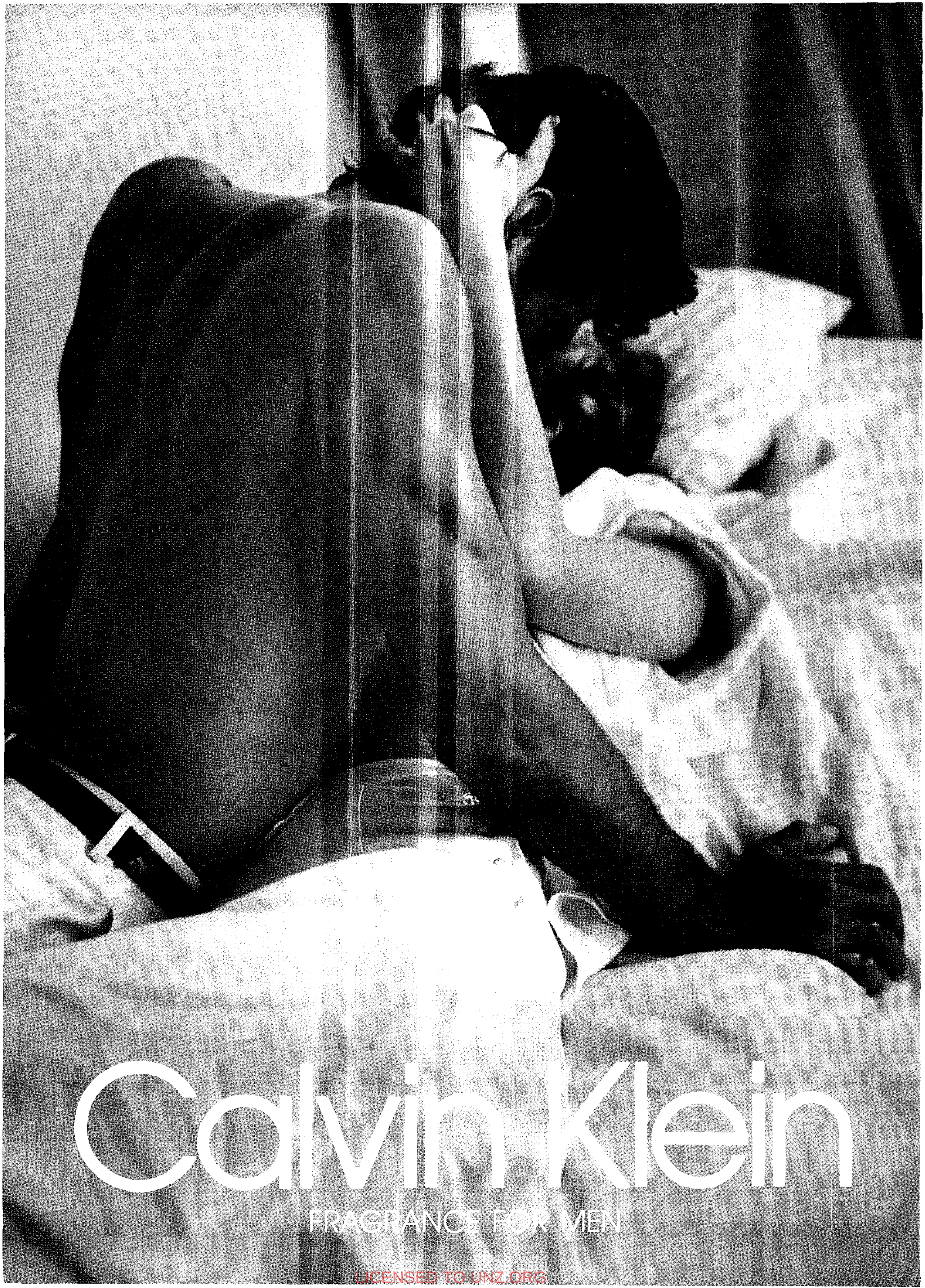


A SENSUAL COUPLING OF PASSION FRUIT AND FRENCH ARMAGNAC AND...

Product of France. Made from a blend of fine Armagnac, French Brandy, Passion Fruit and other natural flavors. 48 Proof. © 1984 Carillon Importers, Ltd., NY


Calvin Klein
FRAGRANCE FOR MEN

options, it becomes essential for women to use utmost care in selecting the procedure and the surgeon. Unfortunately, a woman's emotional state at the time of a mastectomy could make such a task difficult. One of the most important aspects of breast reconstruction is that it can help erase the physical traces and anger that result from cancer. However, the rage can be doubled if a woman has unrealistic expectations about the outcome. If she knows she has reconstruction as an eventual option, it may be far better for her to wait three to six months after the mastectomy or chemotherapy. She can spend the interval researching her options.

Marilyn Snyder
Manhattan

FIVE YEARS AGO, I UNDERWENT BREAST reconstruction. Shortly thereafter, I resumed my career as a swimsuit model. Need I say more? I would encourage any woman who has had a mastectomy to seek reconstruction.

Name withheld
Manhattan

IT'S SAD THAT SO MANY WOMEN AND their doctors place such importance on having two breasts. I'm one of those wretched souls who chose "deformity," as Mittenthal put it, over reconstruction. I am 33 years old and had a mastectomy a little over a year ago. At no other time in my life have I felt so happy and at peace with the world. My self-esteem has actually increased since my surgery. I believe this is because I learned what a wonderful gift life is and also because I learned that I could handle a crisis, and handle it well. I am too busy enjoying life to worry about the visual aesthetics of one breast versus two. Yes, my breasts were very beautiful, and I was very sorry to lose one. But it was, after all, only a breast.

Name withheld
Queens

A Place in the Sun

YOUR ANTHROPOLOGICAL STUDY "Alone Together" [by Patti Jones, November 12] was a delight, especially for this distant rustic. I have a sun-drenched one-bedroom apartment in Center City with a 23-foot living room and exposures on three sides, for $395. Of course, I can't attend the Burmese puppet shows or the Moldavian kazoo octets that make living in New York such an enriching experience. But with the rents you pay, you can't, either.

Robert Lasson
Philadelphia, Pa.

I HAVE NO SYMPATHY FOR THE PEOPLE IN your article. When I moved to New York four years ago, I realized that it was unreasonable to expect to afford a Manhat-

Toshiba announces a drastic reduction in personal stereo.
FM STEREO
TOSHIBA
Toshiba's Super Mini RP-30. You may not believe your eyes when you see it. And you definitely won't believe your ears when you hear it. It plays FM stereo through tiny, earplug stereo headphones. And clips to your belt or drops in a shirt pocket. Either way, it's a drastic improvement in personal stereo.

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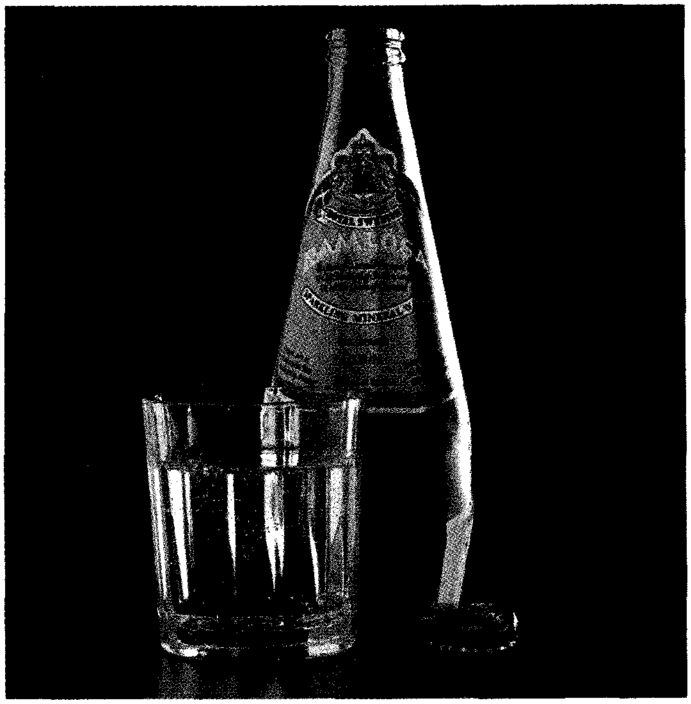

UNHARMED BY MAN

ROYAL RAMLÖSA SPARKLING MINERAL WATER. © 1984 SCANDINAVIAN INCENTIVE INC.

Comfort in the English Style

From England for Frank Stella—the tweed cap $25 and hand-knit sweater $150. Top it all with a blue-gray tweed jacket $150.

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clothiers
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440 Columbus Ave.
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tan apartment, so I looked elsewhere. I ended up in Carroll Gardens, a clean, warm, friendly neighborhood in which the only drawback may be the overly rambunctious local kids. If Manhattanites could see farther than their upturned noses, they would be able to find livable apartments in other boroughs.

Stephen Shepard
Brooklyn

WITH THE RECENT EXPIRATION OF MY one-year Upper East Side sublet, I, too, heard the routine warnings regarding exorbitant rent, a rental agent's fee, roommate services, roaches, and the works. Somehow, I felt that I wouldn't be affected. My apartment hunt began and ended over two scrambled eggs and whole-wheat toast at the Greek coffee shop where I routinely eat breakfast. While sitting at the counter one morning, I asked the cook if he knew who rented the apartments above the coffee shop. Before my eggs had cooked on the grill, I had an afternoon appointment to see a newly renovated Upper East Side studio for $550 a month. Today, the cook's father is my landlord and the unused agent's fee is gathering interest in a money-market account.

Peg Shea
Manhattan

Lesser of Evils

AFTER YEARS OF ABUSE AT THE HANDS of others (a supervisor who never hesitated to make me his scapegoat, an acquaintance who raped me, and various lovers too hung up to play it at all straight, to name a few), and in order to pay for the analyst after the emotional breakdown that followed, I joined a call service. I found the work totally honest; everyone involved knew the name of the game. I am past being shocked by what people do, but I question the morals of Elizabeth Collier ["Fast Track: Private Lessons From Sydney Biddle Barrows," November 5], who was treated with honesty and respect by Barrows, and returned them with deceit and contempt.

Name withheld
The Bronx

Head Problems

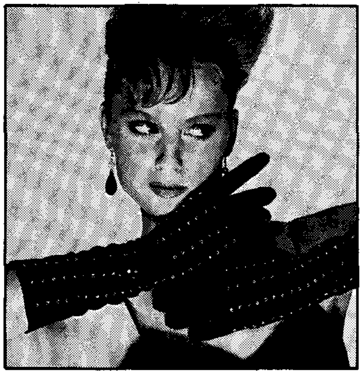
THANKS TO BARBARA BERG FOR BRINGING head lice out of the closet ["Health: Nit-Picking," November 12]. It has often amazed me that we are more comfortable talking about genital herpes than discussing head lice.

Barbara Kasman
Norwalk, Conn.

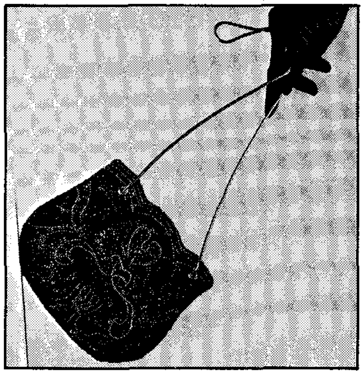
TOO BAD NO ONE TURNS TO GRANDMA anymore for old-world cures to problems that continue to haunt modern society. A generation ago, a head-dousing with kerosene, followed by a good scrubbing with Octagon soap, handled very nicely

THE STARS OF CHRISTMAS

Caroline Amato adds rhinestones to her luxe 12-button-length black gloves; cotton, 45.00



Romantic pouch beaded in multi-colored tulip design; with chain strap, 70.00 By Walborg



Aurora borealis crystal necklace, 200.00 Matching clip-ons, 36.00 From Ben Amun

Our own silk formal shirt, from Lew Wald, 125.00 silk black or red tie, 18.50 and cummerbund, 28.50

best of all it's from

BONWIT TELLER

Ivory silk lace/gold lurex tee by Oleg Cassini. With matching camisole of silk charmeuse; 4 to 14, 60.00

SO EXCITING! THE BONWIT TELLER GIFT CERTIFICATE, CHARMINGLY PRESENTED, IS REDEEMABLE ANY SHOPPING DAY OF THE YEAR, IN EVERY BONWIT TELLER. GIVE IN ANY DENOMINATION YOU CHOOSE.
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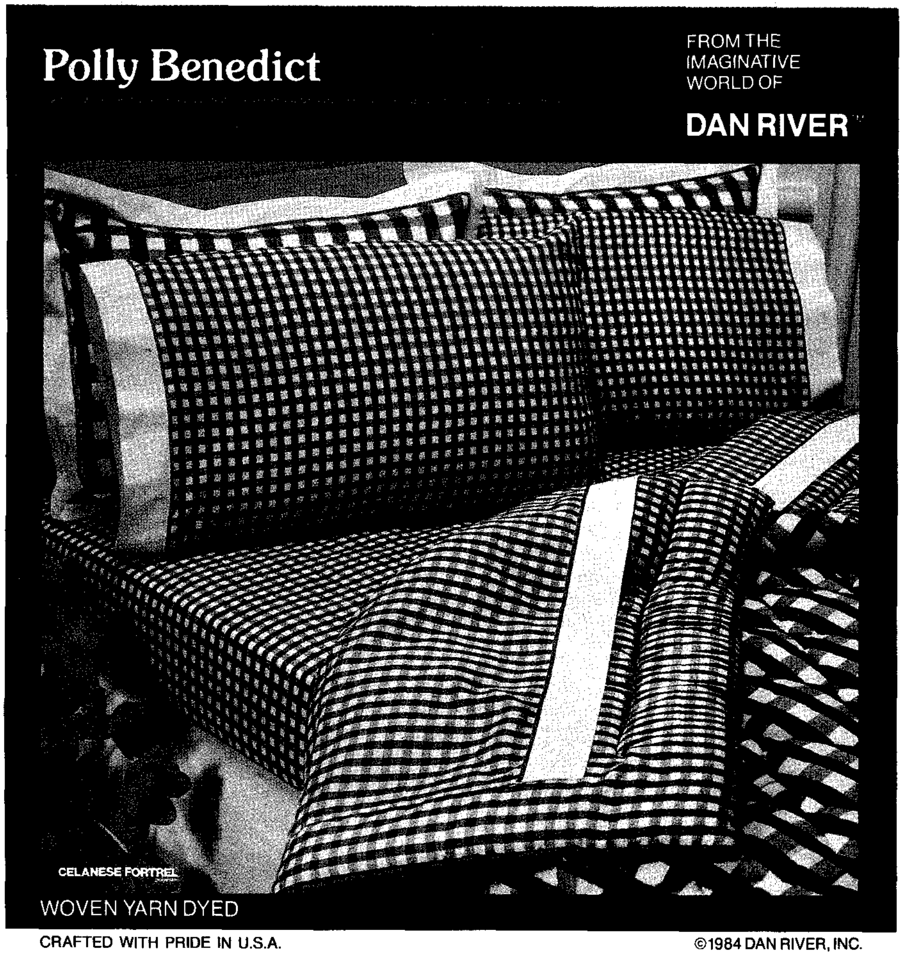

Polly Benedict

FROM THE
IMAGINATIVE
WORLD OF

DAN RIVER

CELANESE FORTREL

WOVEN YARN DYED

CRAFTED WITH PRIDE IN U.S.A.

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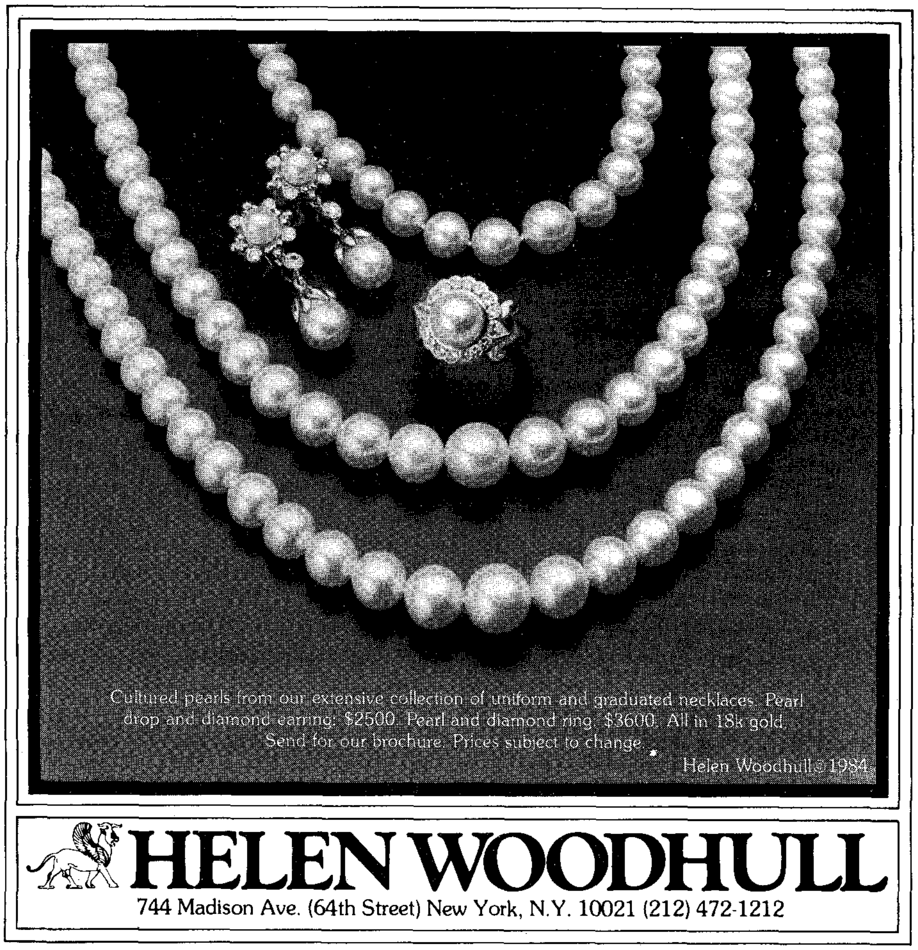

Cultured pearls from our extensive collection of uniform and graduated necklaces. Pearl drop and diamond earring: $2500. Pearl and diamond ring: $3600. All in 18k gold. Send for our brochure. Prices subject to change.

Helen Woodhull © 1984

HELEN WOODHULL

744 Madison Ave. (64th Street) New York, N.Y. 10021 (212) 472-1212

the problem of nits and head lice. I was rather shocked to read about the severe side effects of improperly used prescription drugs.

Amy Newman
Brooklyn

A Questionable Deed

JUDGE DAVID SAXE IS DISPLAYING STUpidity in further compromising the architectural integrity of Central Park West by citing a judicial oversight made over half a century ago ["Intelligencer: Old Deed Haunts CPW," by Sharon Churcher, October 22]. Consequently, New York City, especially the Upper West Side, suffers. Central Park West appears to be haunted not so much by an old deed as by a current judge.

F. James McCarthy
Manhattan

Shakey Grounds

IN HIS THOUGHTFUL REVIEW OF *The Killing Fields* ["Movies: Blood Brothers," November 12], David Denby carelessly endorses the notion that the U.S. guilt for the Khmer Rouge's auto-genocidal massacres lies in an alleged Nixon-Kissinger destabilization of Cambodia, "helping to transform it into a war zone." The initial "destabilization" was done by the imperialistic North Vietnamese when they helped organize the Khmer Rouge and used Cambodian bases to attack U.S. forces in South Vietnam. Blaming the subsequent holocaust on our unsuccessful efforts to prevent a Communist takeover is twisted logic at best. The we-destroyed-Cambodia theory has served chiefly as a cop-out for those who advocated abandonment and denied that a Communist takeover would result in any such horrors, despite overwhelming evidence of Leninist cruelty and blood lust.

Wayne M. Sarf
Riverdale, N.J.

Upper Cut

JUST TO SET THE RECORD STRAIGHT, THE price of "ordinary" diamonds, such as the sort used in engagement rings, did *not* drop between 40 and 50 percent in 1980 and 1981, as Eileen Kingsbury-Smith, vice-president in charge of gems at Tiffany, suggests in "Tiffany's Big Gamble" [by Anthony Haden-Guest, October 15]. Only the rarest, highest-quality diamonds were affected to that degree by the diamond-investment craze of 1980. The vast majority of diamonds that are used for adornment do not fall into that category. In fact, of the more than 5,000 types of diamonds known, many actually rose in price during those years.

Lloyd Jaffe
Chairman, American Diamond
Industry Association
Manhattan

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a step beyond a step above

Photograph: Duane Michals

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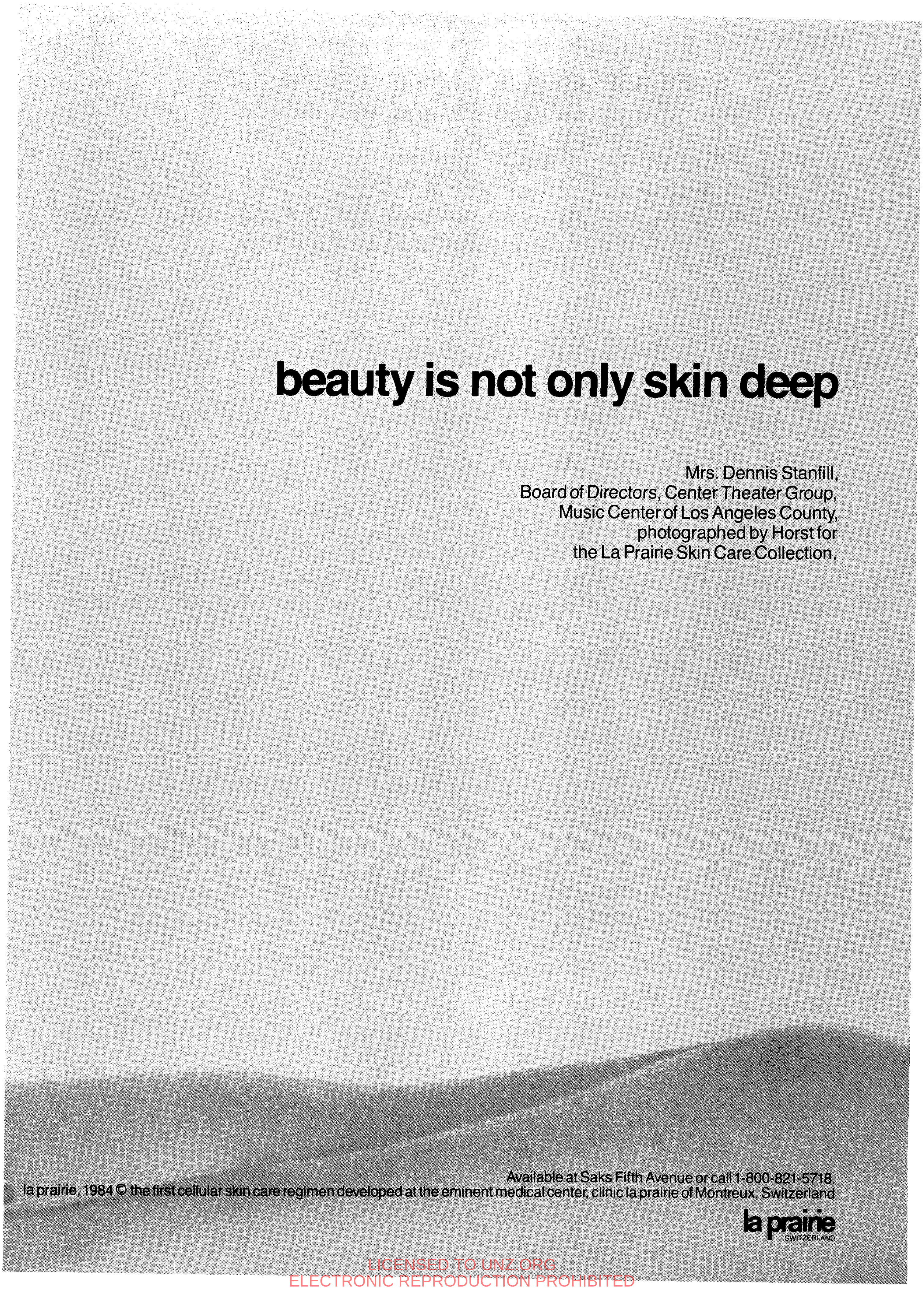


beauty is not only skin deep

Mrs. Dennis Stanfill,
Board of Directors, Center Theater Group,
Music Center of Los Angeles County,
photographed by Horst for
the La Prairie Skin Care Collection.

Available at Saks Fifth Avenue or call 1-800-821-5718.
la prairie, 1984 © the first cellular skin care regimen developed at the eminent medical center, clinic la prairie of Montreux, Switzerland

la prairie
SWITZERLAND

INTELLIGENCER

BY MARY ANNE OSTROM

Health Club Accused of Discrimination

A FORMER MEMBERSHIP salesman for the New York Health & Racquet Club says he was instructed by management to discourage membership among blacks, the obese, and the handicapped.

In an affidavit filed in U.S. District Court, Mark Perry, a club salesman for two years, said, "I was informed by Dennis Karpf, sales director, that [club owner] Fred Manocherian did not wish me to sign up black members. . . . I was present at numerous sales meetings where employees were disciplined and threatened with termination for signing up members who did not fit the 'image,' specifically blacks and [the] obese."

In proceedings relating to a suit filed by another former worker, Perry told the city's Commission on Human Rights in November that Manocherian once criticized a saleswoman for signing up a fat black woman. Told she was a Broadway star, Perry alleged, Manocherian said, "That doesn't make a difference."

Perry told the commission he was also instructed not to recruit the handicapped and was admonished by a club executive for signing up a blind woman for yoga classes. Many salespeople, he said, would be abrasive to targeted individuals and quote them a higher price, say $1,000 instead of $695. In his affidavit, Perry said he was finally fired for "disloyalty," for ignoring club policies.

Perry's affidavit was filed after the club tried to dismiss the suit filed in May by George Miles, a black former employee, claiming the club discriminated against black workers, in part by not allowing them to use club facilities the way white workers could. Perry, Miles, and three other former employees have proposed an out-of-court settlement of $200,000 each.

Maurice Sercarz, the lawyer representing Manocherian, categorically denied all the charges. "The club does not discriminate against any minority in any way," he told *New York.*

For a Good Time, Call Ed

WHAT MAKES ED KOCH TICK? FOR $29.95—plus state and city tax, of course—New Yorkers will soon be able to find out.

That's the price of "The Mayor," a gold-tone, windup wristwatch due to go on sale next week. The watch face shows Hizzoner with his best-selling book, *Mayor,* in one hand, a big red apple in the other. HOW'M I DOIN', read the words by Koch's head.

"We don't think it will outdo Mickey Mouse, but it has potential," said Jerry Putnam, a vice-president at Peace Time, Ltd., the inventors. "Koch is controversial." What does the mayor think? "I hope it keeps good time," said a bemused spokesman.

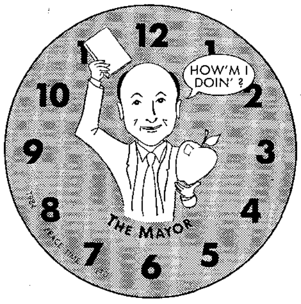
Free Ride for Performers

PERFORMERS USED TO SINGING FOR their supper can now reap more-high-flown rewards, thanks to Virgin Atlantic Airways.

Some 50 entertainers—magicians, comedians, and musicians—have so far traveled free on the fledgling airline's New York–London flights, according to owner Richard Branson, who says he got the idea of offering them free passage after one famous English comedian gave an impromptu performance. In return for their $175 one-way flight, the entertainers spend twenty minutes performing in each of the plane's five cabins.

Will this start competition among Virgin's rivals? "I doubt it," said a British Airways spokeswoman. "The time saved on the Concorde is music enough for our passengers."

Iacocca: *Only show in town?*



Mayor: *Mickey, watch out.*

Virgin Air: *High comedy.*

Merger for Miss Liberty

AFTER MONTHS OF SQUABBLING OVER just who should be raising funds to restore Miss Liberty, a grass-roots state group is reluctantly merging with the federal Statue of Liberty–Ellis Island Foundation, headed by Chrysler chairman Lee Iacocca.

The local New York Statue of Liberty Celebration Foundation "got tired of hitting their heads against the wall," a source close to the group told *New York.* "Iacocca's group tried talking Mrs. David Merrick out of donating *42nd Street* proceeds to the state group, and they stopped state plans for a fund-raiser with Radio City Music Hall. It's the Iacocca syndrome: He wants to be the only show in town."

Executive director Eunice Whittlesey admitted that the state group, which has raised $750,000 since its creation in early 1982, was "continually frustrated by the federal group telling people we're not legitimate, even though we were established first."

Henning Nielsen, a spokesman for the federal group, denied there had ever been any controversy over fund-raising. "We just hope a single organization will avoid overlap in work and confusion among contributors," he said in explaining the merger. Nielsen said he did not know if the federal group had tried to discourage Mrs. Merrick's or Radio City's cooperation with the state group. "We are involved in literally thousands of fund-raising projects at one time," he said.

The federal group, Nielsen told *New York,* has so far raised $100 million through mass mailings and a major corporate-sponsorship program.

Photograph, top: A.P./Wide World.

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On Madison Avenue/Bernice Kanner

KELLOGG'S HARD SELL

Kellogg's
ALL-BRAN
Natural high fiber cereal

Breakfast prescription: *Misleading?*

Warding Off Cancer?

WITH ONE $1.55 PURCHASE LAST WEEK, I took another step into mainstream America. With my 13.8-ounce box of Kellogg's All-Bran, my home joined the 87.4 percent of American households in which cold cereal is consumed. I had helped buoy one of the biggest categories on the supermarket shelves—its $3.8-billion in sales account for 1.5 percent of all retail food sales—and I had been motivated by advertising that has raised a lot of brows.

The brow-raising is caused by a new phenomenon: For the first time in history, cancer is being used to push a cereal. In a print ad headlined "At last, some news about cancer you can live with" (never mind the misplaced modifier) and in a trio of TV commercials in which seemingly real and sincere people testify to their health concerns, "Maximum Fiber" All-Bran is positioned as a possible cancer preventative. Actually, the advertising is very mild stuff, done with a richness and quietude uncharacteristic of cereal commercials.

Kellogg worked with the National Cancer Institute to develop its campaign. And the back panels of All-Bran and five other high-fiber Kellogg cereals urge people to write or phone the NCI for a free copy of its cancer-prevention booklet.

But such good intentions have not stopped the critics, who attack the cereal king and J. Walter Thompson, its ad agency on this campaign, for exploiting the disease and perhaps trivializing it, for cloaking its message in the guise of a public-service offering, and for grossly puffing up the food's benefits. Advertising campaigns, observed one irate consumer, have been built around fear in the past—fear of body odor, fear of one's neighbor's or in-law's opinion on housekeeping—but this campaign exploits fear by promising "hard news and hope about cancer and deliver[ing] breakfast food instead."

The Food and Drug Administration has begun investigating whether the ads are, in fact, misleading and objectionable. The California Cancer Advisory Council fears Kellogg's ploy could be interpreted as saying that only fiber from its cereal can protect against cancer, when, in fact, any fiber will. The council also objects to the implication that there has been no other good news about cancer. And the Washington, D.C.–based Center for Science in the Public Interest, which for years has attacked cereal manufacturers for loading their products with additives and sugar and appealing to children with cartoon commercials, also has a problem with the Kellogg campaign. Though it believes the new commercials are a step toward better advertising, it fears that people may see All-Bran as a panacea for their cancer worries.

Kellogg, which produces 35 of the 125 major cereal brands, doesn't consider its new campaign using cancer as salesman to be particularly revolutionary. "All-Bran has had a nutrition or health message since its introduction in 1916," says publicity director Celeste Clark. Early print ads advised eating the grain to ensure regularity. "We've always used some product attribute or benefit message to promote our cereals."

Five years ago, Kellogg came up with the "very smart start" theme for the now defunct Smart Start cereal, a high-iron, high-vitamin product aimed at women. In 1981, Quaker Oats entered the competition. First, in an effort to capitalize on the public's desire for less sugar, it introduced Halfsies, which has five grams of sugar per ounce instead of the eleven that's usual for pre-sweetened cereal. Then, a year later, it pitched Mother's Oat Bran as a way to reduce cholesterol.

If the All-Bran spots don't depart radically in theme from past cereal advertising, surely they depart stylistically. Most of the $287 million spent in 1983 in cereal advertising is for largely forgettable stuff dependent on a made-for-commercial ditty starring overly intent breakfasters, usually a family.

Kellogg's All-Bran's earnest testimonials even depart from its own brand of, well, non-descript advertising. In one "slice of life" spot, various people profess amazement and wonder at how Apple Raisin Crisp gets its homemade taste. In another, supposedly set somewhere in Iowa, a father and son stage a mock dispute about whether the corn or the rice side of Crispix is crispier.

But All-Bran is in the relatively rarefied class of good-for-you fibrous cereals designed to lure adults to the breakfast table. That's not an easy mission—30 percent of Americans skip breakfast totally, another 10 percent just drink coffee, and 10 to 15 percent claim they haven't eaten cold cereal in a year. Cereal's toughest competitor is that nice warm pillow beckoning the would-be breakfaster back to bed.

Though there are literally dozens of concoctions rich in fiber and skimpy on sugar, only two have made the ready-to-eat-cereal top ten, according to John C. Maxwell Jr., industry analyst for Laidlaw Ansbacher, and they're both Raisin Bran: Kellogg's in fourth place and Post in eighth. Kellogg's cornflakes continues as the nation's best-selling cereal followed by (2) General Mills' Cheerios, (3) Kellogg's Frosted Flakes, (5) Ralston Purina's Chex, (6) Nabisco's Shredded Wheat, (7) Kellogg's Rice Krispies, (9) Quaker Oats' Cap'n Crunch, and (10) General Foods' Grape-Nuts.

"A lot of people shout who don't act," complained Kellogg chairman William LaMothe at a 1982 annual meeting. People say they want to eat healthfully, and complain about the high sugar content of cereals, but they still buy the pre-sweetened variety.

Indeed, there's no shortage of sweet

Photograph by Roberto Brosan.

JOY

Our biggest Christmas issue in 99 years

DECEMBER 1984

Good Housekeeping

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Special Portfolio: AN OLD-FASHIONED CHRISTMAS

201 ad pages in December!
What are we going to
do next year?

What a way to end a year—more ad pages than in any Christmas issue in our 99-year history. 99 years of contemporary impact on women—their lives, loves, labors, concerns, thoughts and actions. 99 years of publishing a magazine that advertisers believe in because it's the magazine that women believe in.

And what a way to move into our Centennial year. Joy to all!

GOOD HOUSEKEEPING IS A PUBLICATION OF HEARST MAGAZINES, A DIVISION OF THE HEARST CORPORATION. © 1984 THE HEARST CORPORATION.

cereals, and more seem to hit the shelves every month. The sugar-laden food is earmarked for children, who eat almost twice as much cereal as the next largest group of consumers, those over 55. (Kids six to seventeen each gobble about fourteen pounds of cereal a year; adults 25 to 49, about six pounds.)

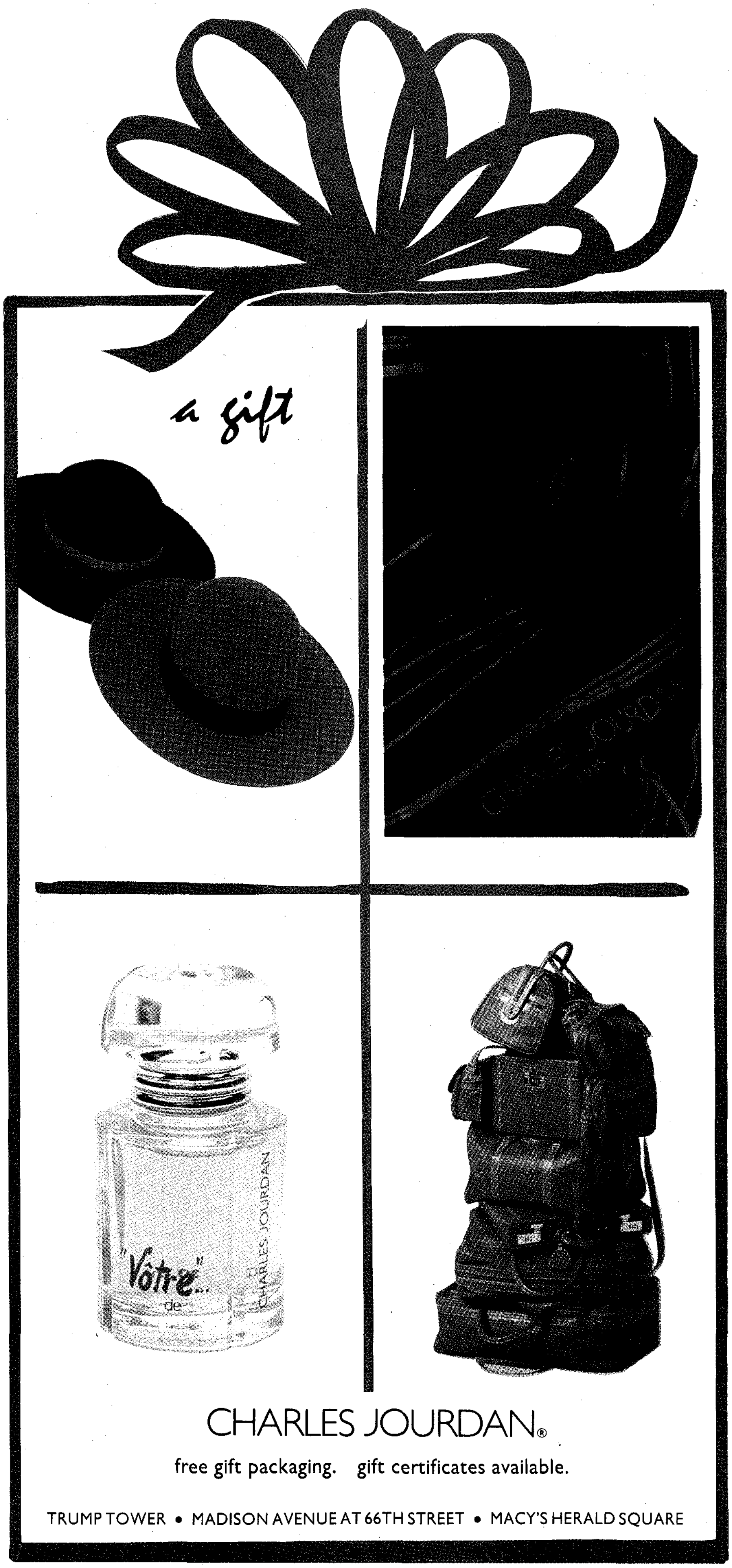
But sugar alone is not incentive enough to make a sale. Judging from the proliferation of so-called pre-sweets on the shelves, the way to reach kids is through a spokescharacter. Pac-Man, Donkey Kong, and Donkey Kong Junior cereals are named for the video games; E.T. and Gremlins for the movies. There's also Kellogg's C-3PO's, based on the shiny robot character in *Star Wars* and pitched in commercials as "a new force at breakfast"; Smurf-Berry Crunch, promoted with a Smurf-for-president advertising campaign this fall; and the latest newcomer, Mr. T cereal.

Strawberry Shortcake cereal has been on the market since September 1982, which is somewhat remarkable since licensed-character cereals, like toys, have a predicted shelf life of a year. In general, these cereals' fans—a fickle lot—defy the brand-loyalty yardstick, an advertising precept that holds that people tend to remain faithful to products they put in their mouths. But brand loyalty in cereal is a paltry 10.3 percent. The average cereal-eating household experiments with ten brands a year. Though cereals are backed by millions of advertising dollars, only a third of the new introductions survive.

While nearly 90 percent of American households eat cold cereal, they are most highly concentrated in the northeast and east-central parts of the country, and they're largely middle-class and suburban. By contrast, 70.2 percent of the population eats hot cereal, according to a 1983 Simmons Market Research Bureau report. Rural Southerners, especially blacks, eat a disproportionate share of hot cereal, as do households with an income of less than $15,000 and people without high-school diplomas.

Hot cereal may be small potatoes—$420 million—compared with cold, but steam is rising from a collection of new offerings of "instant hots," that is, the type that cooks in the bowl.

Also hot in terms of sales and new offerings, if not temperature, are the all-family cereals, the kind that promise a health benefit for the adults and fruit for the kids. The "Quaker Quarterly" newsletter reported last spring that during the past four years the market share of fruity cereals had grown 45 percent, whereas that of other ready-to-eat cereals had grown only 2 percent a year. Thus the avalanche of Crispy Wheats 'n Raisins, Fruitful Bran, Apple Raisin Crisp, Cinnamon Life, Raisin Life, Fruit



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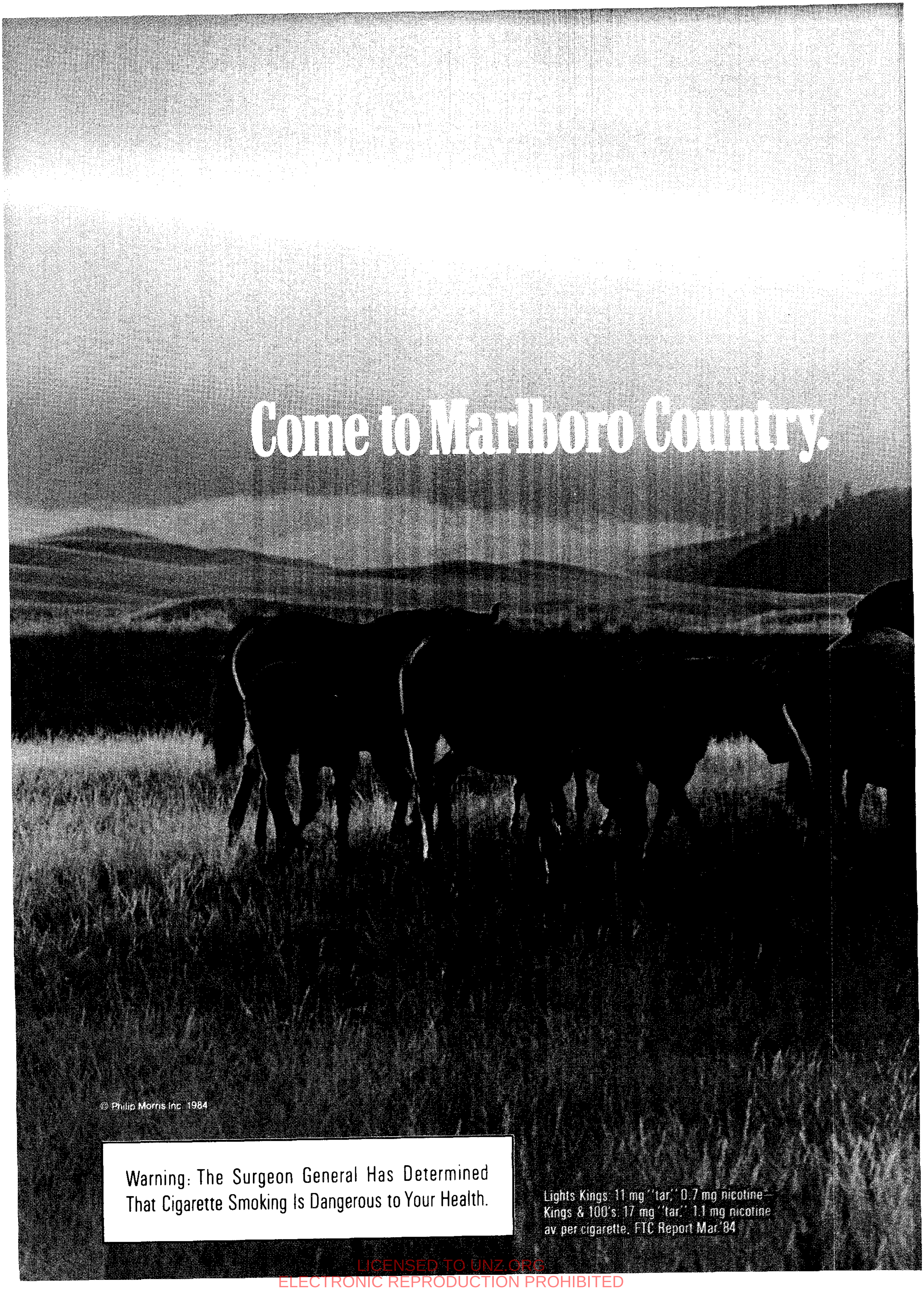
Come to Marlboro Country.

© Philip Morris Inc. 1984

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Lights Kings: 11 mg "tar," 0.7 mg nicotine—Kings & 100's: 17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84

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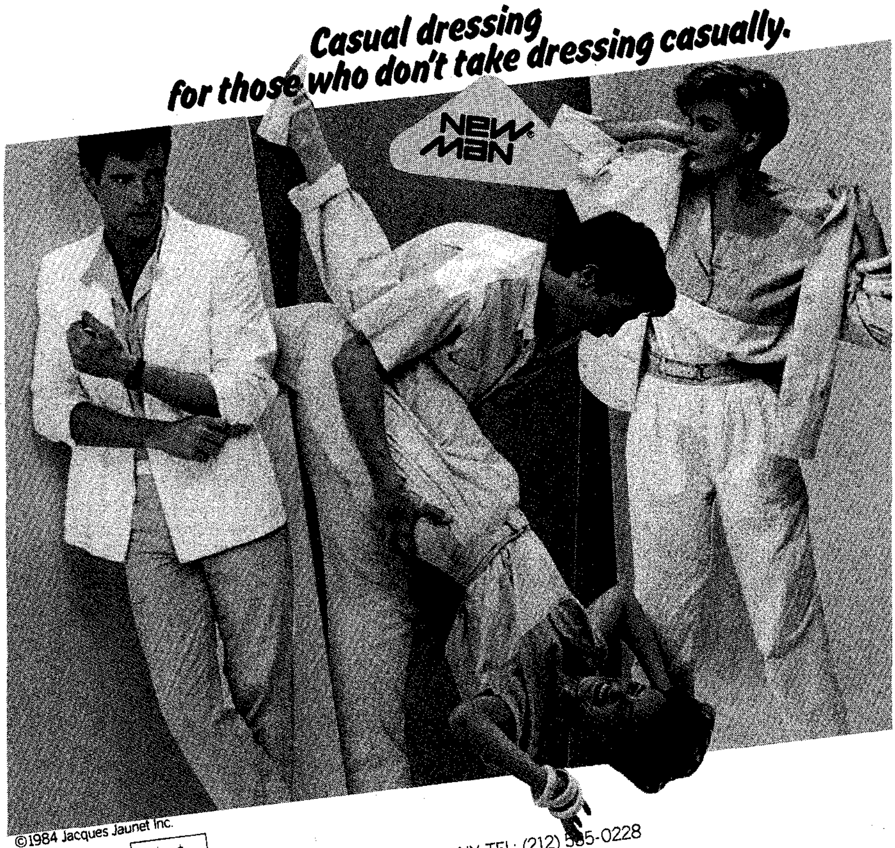
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for those who don't take dressing casually.
NEW MAN

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"The great art deco panels of the Normandie didn't go down with the ship. In fact, they've risen to a high tide market value of $2,500,000."

—THOMAS HOVING *talking about Connoisseur's feature "Normandie's Sun Rises Again" which made news in itself by actually finding a buyer for the panels.*

CONNOISSEUR

Because the best thing is the only thing.

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& Fibre, and Toasted Wheat & Raisins.

Of the major manufacturers, Kellogg has been the most fertile with new-product introductions, which has helped it regain market share. After peaking at 43.5 percent in 1978, it tumbled to 35 percent a year ago, says William Leach, food analyst at Donaldson Lufkin & Jenrette Securities. Kellogg remains the king of cereal with about 40 percent of the market.

The king has held that throne since the kingdom was established in the late 1800s, when Dr. John Harvey Kellogg and his brother, Will Keith Kellogg, invented cornflakes. Dr. K. had begun producing a cold grain as a meat substitute, for patients at his Battle Creek Sanatorium, a spalike refuge for the ailing rich and famous. One day, the baking process was interrupted. The boiled wheat dough, which should have been run through rollers to produce thin sheets for toasting and grinding, was simply left spread in its pans overnight. The next day, the cooks decided to run it through anyway. But instead of the expected sheets of wheat, they got individual flakes—flakes that patients happily devoured. The Kelloggs started the Sanitas Food Company to make cornflakes, wheat flakes, and rice flakes. Cornflakes were unpopular at first, because the kernels were too tough, so brother Will eventually set up his own company specializing in softer-kernel cornflakes.

Charles W. Post, a former patient at the San, as the Kellogg sanatorium was called, offered to team up with the brothers on a cereal-based coffee substitute. When he was turned down, he went on to introduce Postum himself in 1895, billing it as a restorative that "makes red blood." He supposedly conjured up the horror of coffee neuralgia and "coffee heart" and posed Postum as a solution to these invented woes. And as an early attempt to position a cereal as help for an ill, Post came out two years later with Grape-Nuts, a suggested weapon against appendicitis, loose teeth, consumption, and malaria. The foodstuff came with a free copy of Post's treatise "Road to Wellville."

Those pitches ultimately came under fire, as did the whole cereal industry more recently. In 1972, the federal government tried to break up the alleged shared monopoly of Kellogg, General Foods, and General Mills. Ten years later, the case was dismissed. But since the early seventies, consumer groups have decried the pre-sweets and lobbied to get them removed as TV-cartoon sponsors.

To me, the latest attacks on the All-Bran advertising seem unwarranted. It's hard to imagine anyone really believing that the cereal is a cure-all. Then again, after sampling it, it's hard to imagine anyone buying it for the taste. ■

"To me, sambuca is like an opera. Magnificent when it's perfect. Tragic when it's not."

—Lionello Stock (1866-1948), Founder of the House of Stock

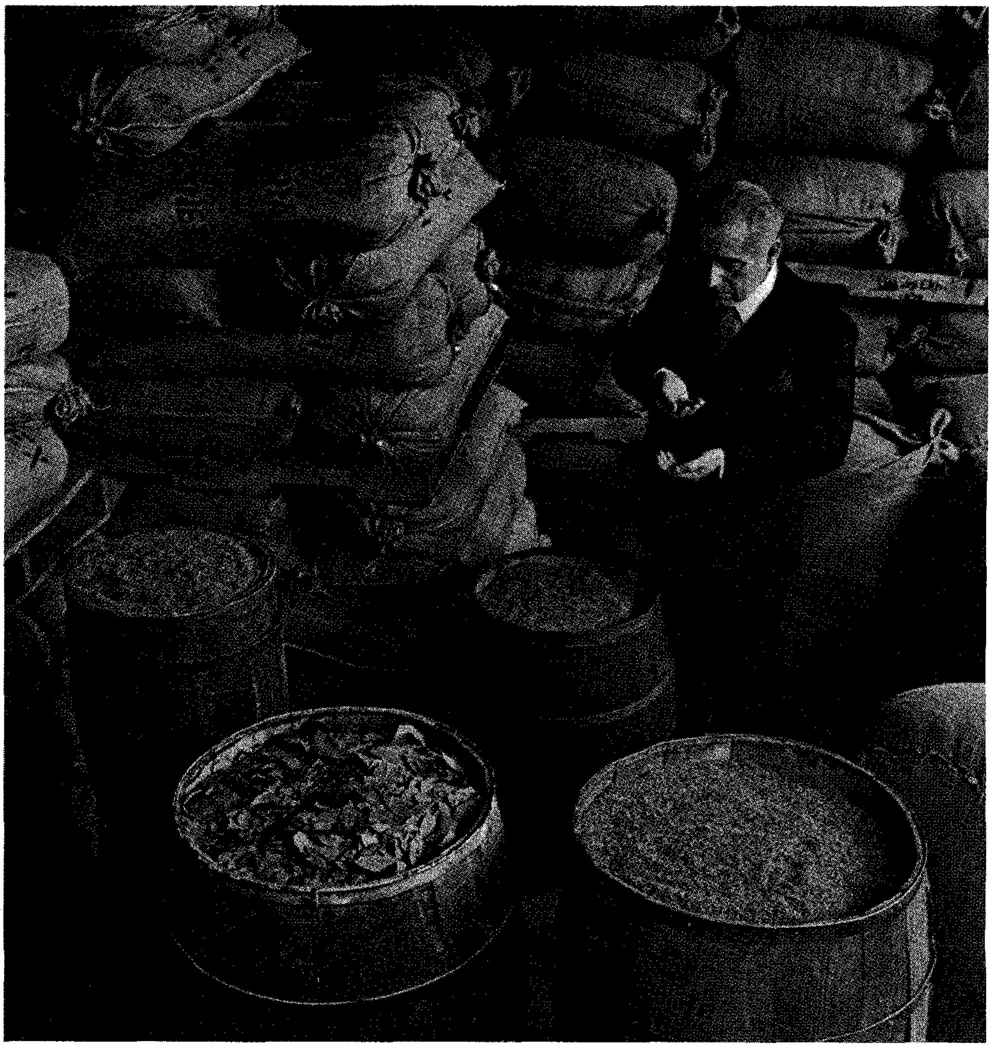
In Trieste, Italy, the tasting of the Bora® Sambuca draws near. But before Stock's Master Distiller makes his final judgement, he pauses and reflects on the day he first caressed the tender leaves of the sambuca plant and relished their young fragrance. His nod pronounced them mature and ready.

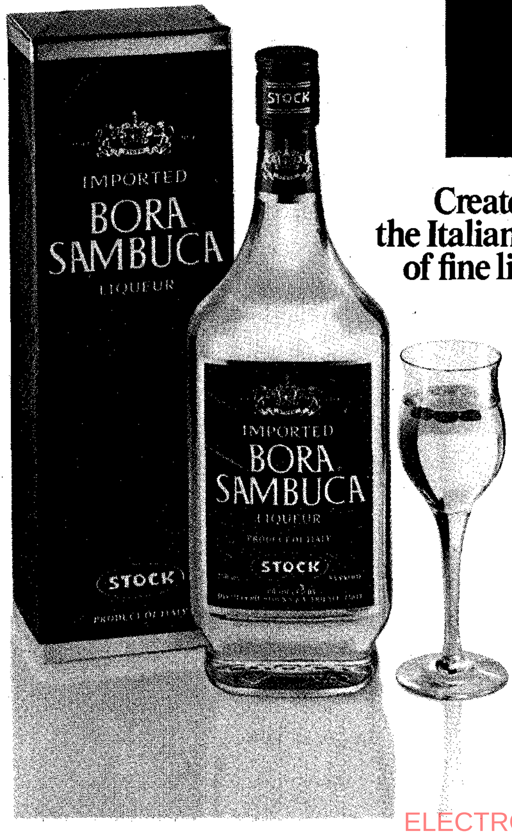
He also remembers his early days on the docks, with Lionello Stock, his renowned predecessor. Together they greeted ships bearing the rare and expensive star anise from China, the Middle East and Greece. The finest grown in all the world. Prized for its magical qualities, this anise gives Bora Sambuca its splendid and varied character.

And while Lionello is no longer here, his presence is everywhere. As it has been for over one hundred years at the House of Stock.

A House made not of brick and stone but of tradition.

The formula, entrusted to him by Lionello himself, carried with it these words: "You will share our Bora Sambuca with the world. But share our recipe with no one."





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The National Interest/Michael Kramer

HOW'S HE GONNA DO?

Koch and the Contenders

JUST WHEN YOU THOUGHT IT WAS SAFE to turn on your television and read the paper, along comes another campaign. That's the bad news. The good news follows—a one-stop guide to the 1985 mayoral race. That's right, it's already begun. Master a few basics, become familiar with the players, and then ignore the whole thing until January. After that, you're on your own.

The leading contender, trying for a third consecutive term, is the champ, Ed Koch. Downcast but hardly out after losing the 1982 Democratic gubernatorial nomination to Mario Cuomo, Koch pleads temporary insanity about his Albany bid. After all, he says, "the bottom line is that I'm a very good mayor."

That's what *he* thinks, says Carol Bellamy, a less-than-disinterested witness who puts the odds at 70-30 that she'll challenge Koch in the mayoral primary. "Ed's tired and bored," says the City Council president. "He's a good cheerleader, but that's it. He likes the glitter, but not the nitty-gritty work." Then why did Bellamy support Koch over Cuomo for governor? Self-interest. If Koch had won, Bellamy would be mayor.

To be fair to both, neither has ever liked the other. Over the years, Koch has called Bellamy a "disaster," "a horror show," and "a pain in the ass," words he regrets because he believes they stuck: According to Koch, the people were reluctant to send him to Albany and leave the city in Bellamy's hands. As for the latest charge, Bellamy is flailing, says the mayor, because she has nothing substantive to criticize: "I'm up at a quarter to six each morning and home at ten or midnight. Does that sound like I'm bored?" Carol's up at five, counters Bellamy's staff, surfacing the campaign's first issue. Perhaps the race will eventually turn on who gets up earlier.

Another potential player (whose wake-up time has yet to be announced) is Herman Badillo, the Hispanic leader who, friends say, has been "salivating" at the prospect of becoming mayor for at least a decade. Maybe, in some distant past, Koch and Bellamy actually liked each other. Not so Koch and Badillo. "Hate" better describes the Koch-Badillo relationship. In an abortive effort to create his own rainbow coalition, Koch appointed Badillo as one of his first deputy mayors, in 1978. That was the high point. It wasn't long before Ed told reporters that he didn't know what Herman did. He also called Badillo "erratic" and a "political crazy." When Badillo finally quit, he called Koch "cowardly"—a word that drove the macho mayor up the wall. Which is undoubtedly what Badillo intended.

Grin and bear it: *Carol Bellamy and the mayor at a recent political breakfast.*

Now you get the picture. Reagan-Mondale was kids' stuff. This one is going to be real fun. "Ed doesn't like a lot of people," says Bellamy, accurately. "His attitude is one, really, of a lack of civility." "Or put it this way," says one of Koch's friends. "If you think Ed insults you when he talks to you, you're a member of a large fraternity. If you're alive, then at some point Koch is going to nail you."

The numbers game in '85 is minority votes. The winner needs them. Together, blacks and Hispanics account for approximately 45 percent of the Democratic-primary electorate. A candidate supported by this bloc has a giant leg up, because a runoff will be held only if no one receives 40 percent of the vote.

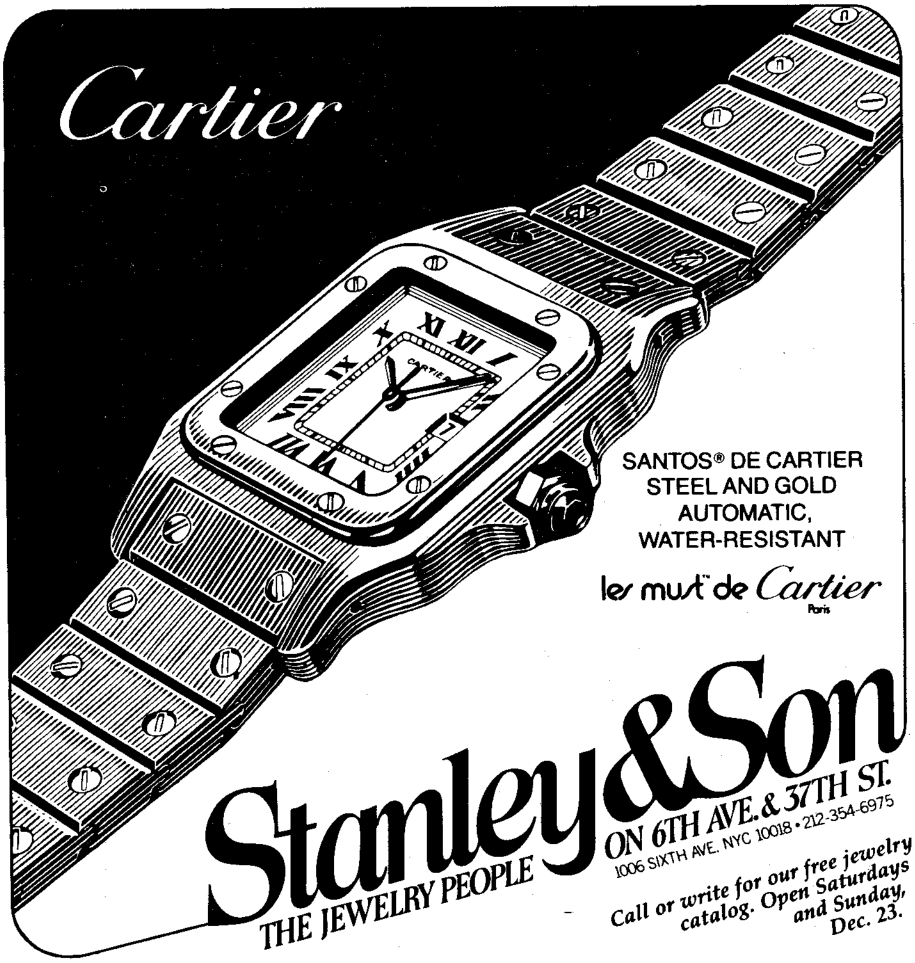
For a time, it appeared that Basil Paterson might be the minorities' candidate. But Paterson declined, and the budding black-Hispanic coalition hasn't yet coalesced around an alternative. "It's just as well," says labor lawyer Theodore Kheel, who was instrumental in the 1981 effort to dump Koch. "Basil actively supported Jesse Jackson for president so he would have become the perfect foil for Koch. The issue would have become Farrakhan, and Koch would have breezed in."

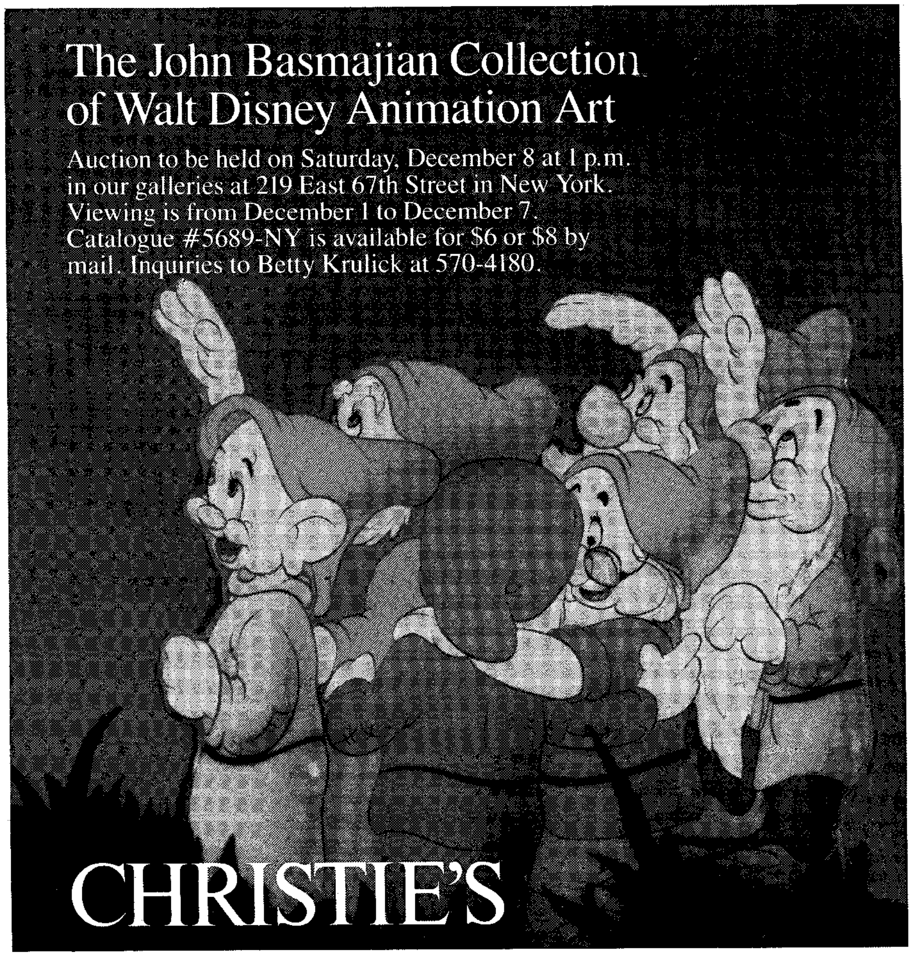
"The war councils of this year's potential coalition have to get together and agree on *someone* by Christmas," says Bill Tatum, the New York *Amsterdam News*'s chairman and editor-in-chief. "A good deal of time will be required to come up with the funds necessary to beat Koch, even though he has turned off just about the entire minority community with his insensitive rhetoric." Koch points to exit polls showing credible minority support for his mayoralty, but even his closest advisers concede that a black or Hispanic candidate would pull near-unanimous minority backing for a run against the mayor.

"The blacks and Latins are now full partners in the city's political process," says Hank Sheinkopf, a political consultant helping to organize a Badillo candidacy. "A lot of people, including the labor leaders and white liberals who are with the minorities in spirit, are still incapable of accepting this fact. But it's a fact nonetheless. The only question is turnout—and while minorities didn't vote in great numbers in the presidential race, you can bet they're just waiting to turn out against Koch. All that's needed is a candidate, but only one candidate. If it's a three-way race, Koch wins in a walk. There can only be one, single alternative."

An impeccable theory, but so far *just* a

Photograph by Fred McDarrah




The John Basmajian Collection of Walt Disney Animation Art

Auction to be held on Saturday, December 8 at 1 p.m. in our galleries at 219 East 67th Street in New York. Viewing is from December 1 to December 7. Catalogue #5689-NY is available for $6 or $8 by mail. Inquiries to Betty Krulick at 570-4180.

theory. Bellamy has made little if any progress in solidifying minority support—"because it just isn't there for her," says Bill Tatum. "She sucked up to Koch when it suited her purposes, and that hasn't been forgotten." Bellamy has toyed with the idea of announcing early in order to preempt Badillo—or a black candidate, such as Charles Rangel—but even she now acknowledges that her presence in the race will not deter another candidate, and possibly one supported by a black-Hispanic coalition. She says it's "possible" that others will eventually drop out, so that only one challenger will be left, but if Bellamy is not that candidate—and if she actually makes the race—no one expects her ever to leave the field. "It's not in Carol's nature," says Tatum, who is not alone in hoping that Bellamy will wait—and that she will refuse to run if another widely backed pretender can be found. If Bellamy were to stay in a multi-candidate race, Koch would become a prohibitive favorite.

Badillo, meanwhile, has been playing it smart. Unlike Bellamy, he waited quietly during the Paterson possibility, and he continues to defer to the potential black-Hispanic coalition. "Only a fool would try to push it," says Sheinkopf. "Everyone knows Badillo. If they figure he's the best bet, they'll come along. If they go with someone else, Badillo may as well not make the race. There's nothing to do but wait."

Who else might the minority coalition favor? The list is endless. A particular problem is the fractured black leadership. Some of the more militant blacks, including a number of ministers, want a black candidate and no one else. Period. They are not keen about Badillo simply because, as one says candidly—but not bravely enough for attribution—"we don't want the Puerto Ricans getting ahead of us." And yet if the tables turn, if the Hispanics don't join a black coalition, Koch might well repeat his success at capturing a significant number of Hispanic votes. Right now, an elaborate play is being written, and no one knows who'll star.

Of the many other potential candidates, the most intriguing is Victor Gotbaum, head of the city's municipal union. In some ways, Gotbaum represents labor's frustration with the black-Hispanic discussions that seem to be locking out labor's input. But at this point, Gotbaum is almost invisible. "His people are floating the possibility of Victor's candidacy to see if anyone actually buys it," says a Koch aide. "But in the end, how can Victor conduct labor negotiations with the mayor if he's running for the job? It doesn't make sense." Perhaps not. "But Victor could have major black support," says Bill Tatum. "He's made it possible for a black to succeed him

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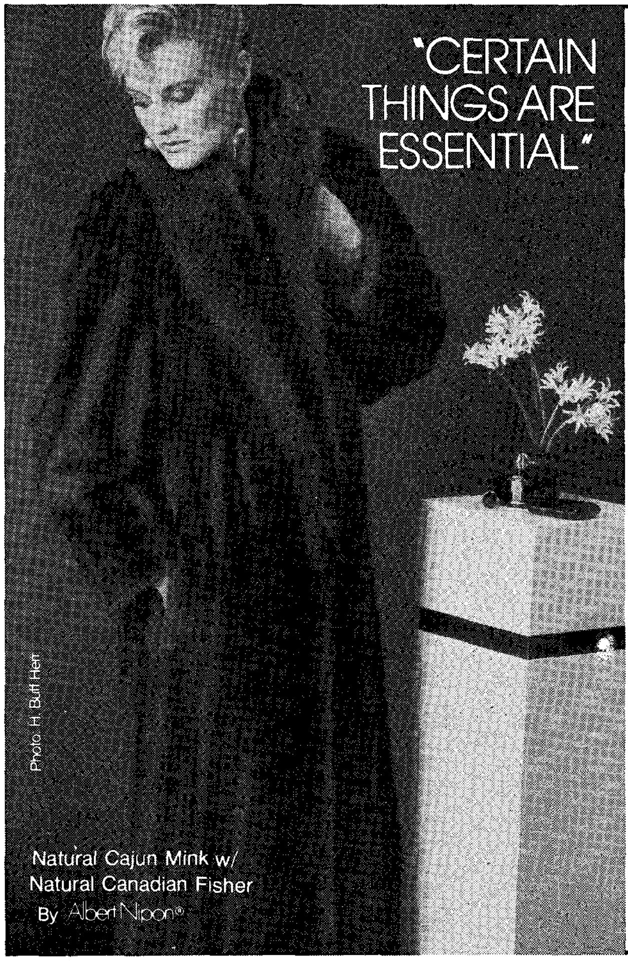

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when he retires, and he's been with us when we've most needed him. He can't be ruled out yet." How does the mayor feel? "Oh, please, Victor," says Koch, "please don't jump into the briar patch."

Of all the possible issues, only two are salient. The first concerns the city's increasing racial polarization, which is real. In political terms, the perception of a divided city can generate white-liberal support for a minority candidate, and it is obvious that the mayor's supercharged rhetoric would only feed a minority challenger's campaign. "What's really needed," says a Koch adviser, "is a two-way education campaign. The minorities need to know what Ed has done for them. And Ed needs to understand how he alienates them. The first is infinitely easier."

The other issue concerns municipal services, which, to put it mildly, aren't getting any better. To a certain extent, New Yorkers are inured to dirty streets and poorly run mass transit. Still, it may be possible to tie the decline in services to Koch, and an intelligent campaign could do so.

Two other questions are the date of the primary and the role of Governor Cuomo. If the primary is in June rather than September (the State Legislature decides), it will be that much harder for a challenger to conduct a credible, well-funded race.

Cuomo maintains good relations with Koch, something one might have thought impossible. Politically, the governor put together an impressive coalition of his own in 1982, one that included not only minorities but also Jews. Many of those who supported him against Koch are still opposed to the mayor. Obviously, the governor will remain neutral in the primary. The question is how he should conduct himself so as not to overly disappoint those of his supporters who are out for Koch's hide.

One final note. Ed Koch won't fade away even if he loses the Democratic primary. His handlers are putting together an independent line, and he will no doubt use it in the November general election if he loses the primary. It seems likely that anyone capable of actually beating Koch in the primary would have the staying power to prevail in the general as well. But there is one circumstance, one scenario, for a Koch victory on an independent line in November. If a minority candidate wins the primary with only slightly more than 40 percent of the vote, if Koch is a close second, and if the race proves to be particularly divisive, the general could be worse. It is then that the race could come down to a black-white confrontation. If that happens, a campaign that should be fun will become something else. It will become ugly. And no one will win. ■

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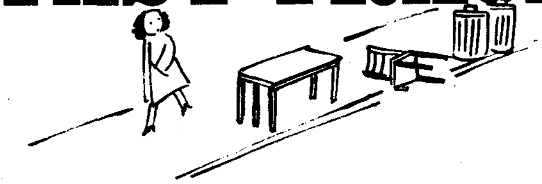


UPDATE

A Success Brewing

FOUR MONTHS AGO, Richard Wrigley was taking apart breweries in Bavaria and the Black Forest and promising to put them back together in SoHo. His ambition: to open the city's only brewhouse and to import Britain's "real ale" movement to New York ("Fast Track," July 16).

Wrigley's Manhattan Brewing Company is, in fact, now open for business (just two months behind schedule) at 40–42 Thompson Street in SoHo. In the $1.3-million brewery's main hall, sawdust and peanut shells cover the floor, and mugs of thick, dark brew—some of the best produced in this country—cover the copper-topped tables.

The company's pilot plant has turned out nine varieties of brew so far. Five are usually on tap, including a light ale, a good British bitter, a sweet amber ale, a malty, dark-brown one, and a stout that is a bit thin.

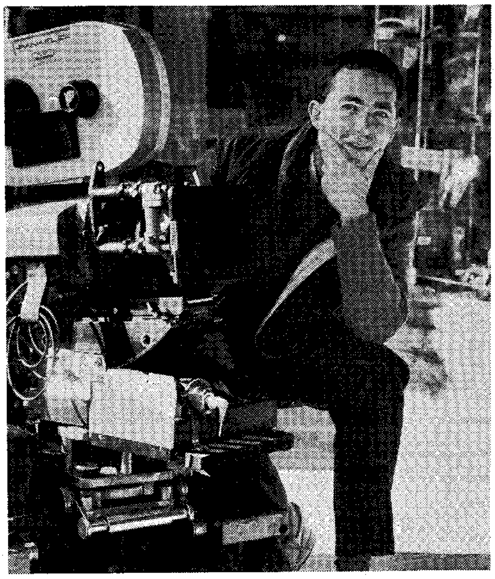
Wrigley is now gearing up for distribution: The brewmaster has arrived from Britain, the kegging equipment has just been bought, the bottling machine is ready for action, and two shire horses will soon pull an antique beer wagon on delivery runs around the neighborhood. Wrigley hopes that by mid-December kegs of his ales will begin appearing in selected pubs around town (the bottled versions should be available by February).

Given Wrigley's passion for authenticity, his prices are low: A mug of ale in the brewery pub costs $2.50, and the simple pub fare—shepherd's pie, roast turkey and beef, platters of bread and cheese—runs about $5. E.P.

BRIEF LIVES

HOLDEN CAULFIELD AT THE CAMERA

GROWING UP IN WASHINGTON HEIGHTS, Barry Sonnenfeld hated movies. They gave people the wrong idea about reality; worse, you couldn't go to see them without a date. And since he was a very protected only child who looked like a Jewish Buddy Holly, his weekends were not exactly busy.



Nevertheless, now that producer-director Frank Perry has made him director of photography for his film *Compromising Positions*, Sonnenfeld, 31, is possibly the youngest cinematographer shooting a major feature on either coast. What happened?

"My father's a manufacturer's rep for a stage-and-movie-lighting company," Sonnenfeld explains. "When I was five, he gave me a dimmer board. But I was much more interested in the French horn, an instrument chosen by my mother, who wanted to make sure I'd be in the band if I ever had to go into the army."

He eventually found his way to NYU film school, graduated, and bought himself a 16-mm. camera. Years of shooting industrials and documentaries led him to Joel Coen and his writer-brother, Ethan, who had an intriguing script for a *film noir* comedy called *Blood Simple*. Sonnenfeld's proposition was simple: He would help them raise money if they would let him be director of photography.

Sonnenfeld didn't mention that he'd never stood behind a 35-mm. camera in his life. As a result, he threw up eighteen times during the filming of *Blood Simple*. His nerves don't show: The film was a hit at the New York Film Festival last month; in January, it will open at a chic uptown theater.

Frank Perry saw *Blood Simple* and got in touch with Sonnenfeld. "In *Blood Simple*, I saw real talent and a wonderful eye," he says. "But what convinced me was our talks about the screenplay and meeting him. I was intrigued at the idea of having Holden Caulfield as a cameraman."

For *Compromising Positions*, which stars Susan Sarandon, Raúl Julia, Edward Herrmann, Judith Ivey, Mary Beth Hurt, and Joe Mantegna, Sonnenfeld has not been sick once. He shoots as many as 35 setups a day, sings "Eve of Destruction" between takes, and twits Perry: "Do you want it done quickly or do you want it to look good?"

The one beat Sonnenfeld has skipped is having his parents come to the set. "It would be hard to record sound over my mother crying," he says. JESSE KORNBLUTH

Photographs: left, Donal Holway; right, © Jill Krementz. Illustration by Guy Billout.

GOOD WORKS

'MEALS' TIME

ROBERTA GARVEY IS A disabled 70-year-old woman who lives alone in a third-floor walk-up around the corner from Elaine's. Three years ago, a newspaper article mentioned Garvey as one of thousands of homebound elderly people who receive five hot meals during the week from a city-supervised program but nothing on weekends.

After reading the piece, *New York* writer Gael Greene joined with such friends as James Beard and Barbara Kafka to form Citymeals-on-Wheels, which provides weekend meals to the aged. In its first year, 1981, the program raised only $30,000, but since then, things have got better: In 1984, more than $1 million was donated. Still, some people seem to have trouble sustaining interest in the program. Roberta Garvey says that one restaurateur recently made a big show of giving her a salad, but never gave her another.

"If people say they want to do something, they should do it, and not just once," says Garvey, who gets two meals on Fridays to sustain her through the weekends. "It means so much when somebody does something that shows they know you're still alive," she says.

Now Citymeals-on-Wheels needs more money. "Last year, we were able to give weekend meals to over 4,000 of the city's homebound elderly people," says Marcia Stein, director of Citymeals-on-Wheels. "But there are still people who we don't reach. Our goal for next year is $2-million."

New Yorkers will get a chance to contribute when Citymeals-on-Wheels begins its second annual Restaurant Week fund-raising drive this week. On Monday, former Brooklyn Democratic boss Meade Esposito will be assisted by Senator Alfonse D'Amato and Congressman Mario Biaggi in preparing a $500-a-plate lunch for friends at the Water Club. That evening, Regine's will hold a $150-per-person dinner party. Through the rest of the week, more than 80 restaurants around town will be serving special dinners to contributors, and there will be more events next week.

Checks for tax-deductible donations can be made out to the Fund for Aging Services and mailed to Citymeals, New York City Department for the Aging, Department 88, 280 Broadway, New York, New York 10007. (For more information, call 577-7324.)

PETER BLAUNER

OVERHEARD

Theater of the Absurd

THE OTHER NIGHT IN A restaurant near theater row, two strangers—an older woman in horn-rimmed glasses and a curly-haired woman in her twenties—were talking at the bar.

"Oh, you're from Nanuet, too," the older woman said as the bartender gave her a scotch. "What do you do?"

The younger woman took a sip of her Diet Coke. "I'm an actress. I'd been doing some work on the island. I played the lead in *They're Playing Our Song.* Now I'm in the city looking for work. Do you have a job in Manhattan?"

"Yeah," the older woman sighed. "I'm a legal secretary at a very prominent law firm that handles divorces. I work very closely with a man they call the Butcher. It's very exciting, but very messy, like everything else in life."

"Oh, don't say that. I don't think life is messy."

"You ever been divorced?" the older woman asked, staring sadly at her scotch.

"No. I've never been married either."

"Oh."

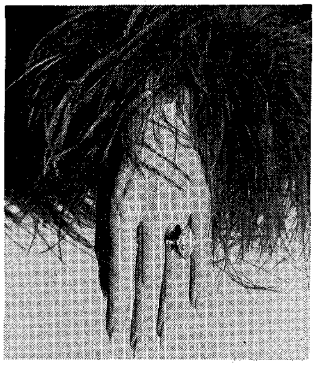
"But I do have a child," the younger woman said brightly. "I lived with her father until he was arrested. He's going to be upstate for a while."

"Oh, God." The older woman drained her glass and tried to change the subject. "So have you found work in the city?"

"I was going to try for a part in a musical about Lizzie Borden, but I decided I didn't want to do anything too light."

The older woman gave her a long look and ordered another scotch. P.B.

PRICES



HERE'S WHAT SOME ITEMS from the *Dynasty* Collection cost at Bloomingdale's last week:

☐ Alexis Carrington Colby's red one-shoulder "jail" gown from the Nolan Miller Dynasty Collection for After Five, $520.

☐ Krystle Carrington's peplumed jacket, $290, matching wrap skirt, $160, and silk-jacquard bow blouse, $135, from the Nolan Miller Dynasty Collection for Leslie Fay.

☐ A cubic-zirconium replica of Krystle's ten-carat engagement ring from the TV Series Collection by Les Bernard, $335.

☐ Alexis's red sheer peignoir with ostrich-feather trim, $500, and matching polyester-satin gown, $92, from SLC.

☐ An ounce of Forever Krystle *eau de toilette* by Charles of the Ritz, $13.

Photographs: top, Ricki Rosen; right, Don Hamerman. Illustration by Keith Bendis.

UPPER WEST

The Ray's Pizza Controversy: A Slice of Life

SOME PEOPLE WERE delighted when signs on the windows of a gutted corner store on 72nd Street and Columbus Avenue announced that Ray's Pizza of 11th Street and Sixth Avenue was opening its first branch there. Community activists weren't.

"We do not feel that Ray's is an appropriate business for 72nd Street," says Pat Hetkin, president of the West 72nd Street Block Association.

"It will not enhance the aesthetics of the neighborhood," says Doris Rosenblum, a spokeswoman for Community Board 7.

The two groups especially do not want Ray's to create a sidewalk café. "We do not think the purpose of a sidewalk café is for stand-up fast food," says Hetkin.

"That woman has been an agitator from day one," says Howard Altman, owner of the Village Ray's. "I've been harassed something terrible. All I want to do is contain the crowds, and you can't do that without a sidewalk café."

"We have studied this operation carefully," says Hetkin, "and all kinds of things can happen when there's a Ray's in the area—double-parking, people sitting on car hoods, trash cans up and down the street."

"People *do* eat on cars in the Village," Altman says, "but that's because there's no sidewalk café."

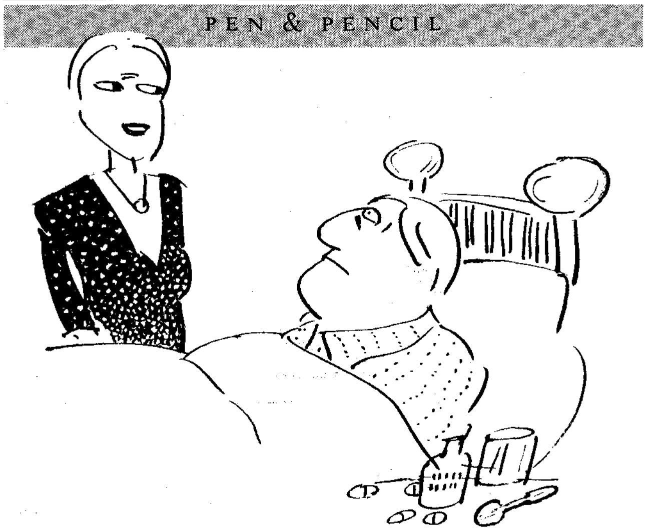
Hetkin's relentless crusading seems to have paid off: The community board passed a resolution disapproving Ray's Pizza's request to use the sidewalk-café space, and the Board of Estimate agreed. Altman is appealing the ruling, but the hearing won't be held for at least another three months. In the meantime, he still hopes to open the indoor portion before the end of the year.

"We will have top-dollar equipment, because Columbus Avenue warrants it," Altman says. "This place is going to have a gorgeous décor. I run a class operation."

Will the community board or block association try to keep the shop from opening altogether? "We have no power in that area," explains Doris Rosenblum. "We cannot pick and choose to whom a landlord rents." But Pat Hetkin feels differently. "We want to get that franchise revoked as soon as is humanly possible," she says. "We're going to do everything in our power to make this area restricted, like some of the East Side blocks are."

ELLEN HOPKINS

PEN & PENCIL



"Apparently you've caught something so obscure they're not even giving a dinner dance for it at the Waldorf."

ANTHONY HADEN-GUEST

PARIS POSTCARD

Le Grand Café

PARIS MAY BE FAMOUS FOR its cafés, but Hemingway wouldn't be caught drinking café filtré in the garishly redecorated joints that pass for cafés today. That's why Jean-Louis Costes, 34, recently created what he calls "*le premier café moderne de Paris.*"

The Café Costes on the Place des Innocents in the Les Halles area has been a huge and immediate success. The setting, conceived by designer Philippe Starck, is dazzling: futuristic bistro tables and chairs, banquettes covered in black simulated leather, and a huge green central staircase that allows views of a clientele that is, as the French put it these days, "*très stylé.*"

The waiters wear Levi's and punk couturier Serge Kruger's update of the traditional bistro jacket. Standard café food is served on stylish tableware designed by Richard Sapper and Ettore Sottsass.

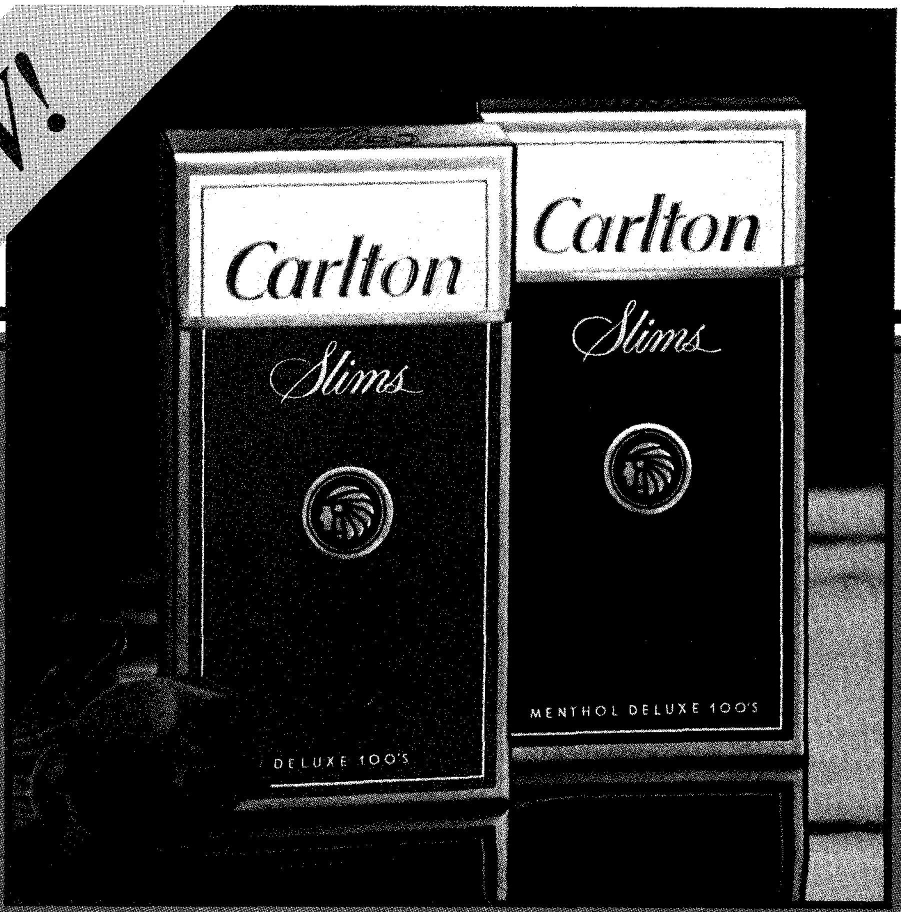
Even the *toilettes* are innovative. Many cafés are still equipped with the famous hole in the floor, but Starck's bathrooms are positively space-age (the cubicles, for instance, are entirely mirrored on the inside). This modernity is bewildering to some: The glass sinks were constantly being mistaken for urinals until NE PAS URINER signs were posted above them. Now patrons seem to think the waterfall running down the frosted glass on the opposite wall is the place to go.

Whatever the logistical problems, the Café Costes is filled to overflowing from 8 A.M. to 2 A.M. every day, and it has become one of the most talked-about spots in town. "It all goes to prove there is a lively round-the-clock café society in Paris," says Costes.

CHRISTINA DE LIAGRE

Photograph by Don Hamerman.

NEW!



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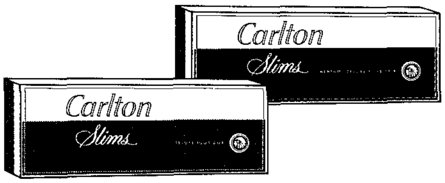

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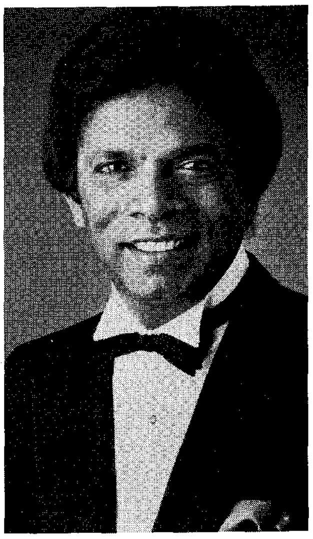
BY RUTH GILBERT

RUTH RECOMMENDS

The sixth annual New York Gay Film Festival, a major cultural event for moviegoers, is at the Entermedia November 28 through December 11.

ALVIN AILEY AMERICAN DANCE THEATER

For the first time, the enormously popular company will have a four-week season, which is ample reason for rejoicing. See these talented dancers at City Center November 28 through December 23. At right is Gary DeLoatch in Fontessa and Friends.

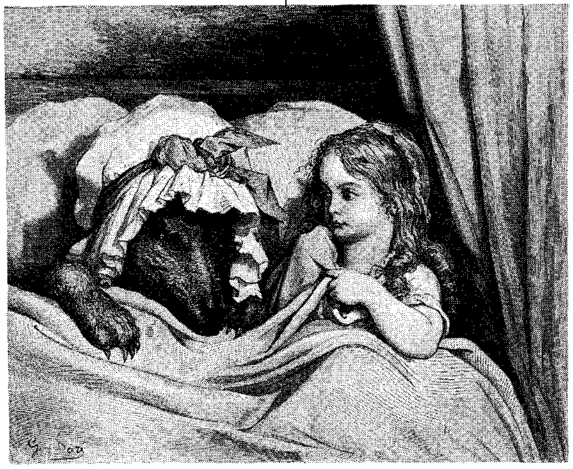


KAMAHL AT CARNEGIE

The Australian singing superstar has earned scores of gold and platinum records. He appears November 29 at Carnegie Hall in a benefit to aid children needing heart surgery.

SMALL MISCHIEF IN EARLY CHILDREN'S BOOKS

An enchanting exhibition emerges from the Morgan Library's collection November 29 through February 24, 1985. Below is a sample—Perrault's The Wolf and Little Red Riding Hood, *illustrated by Gustave Doré.*



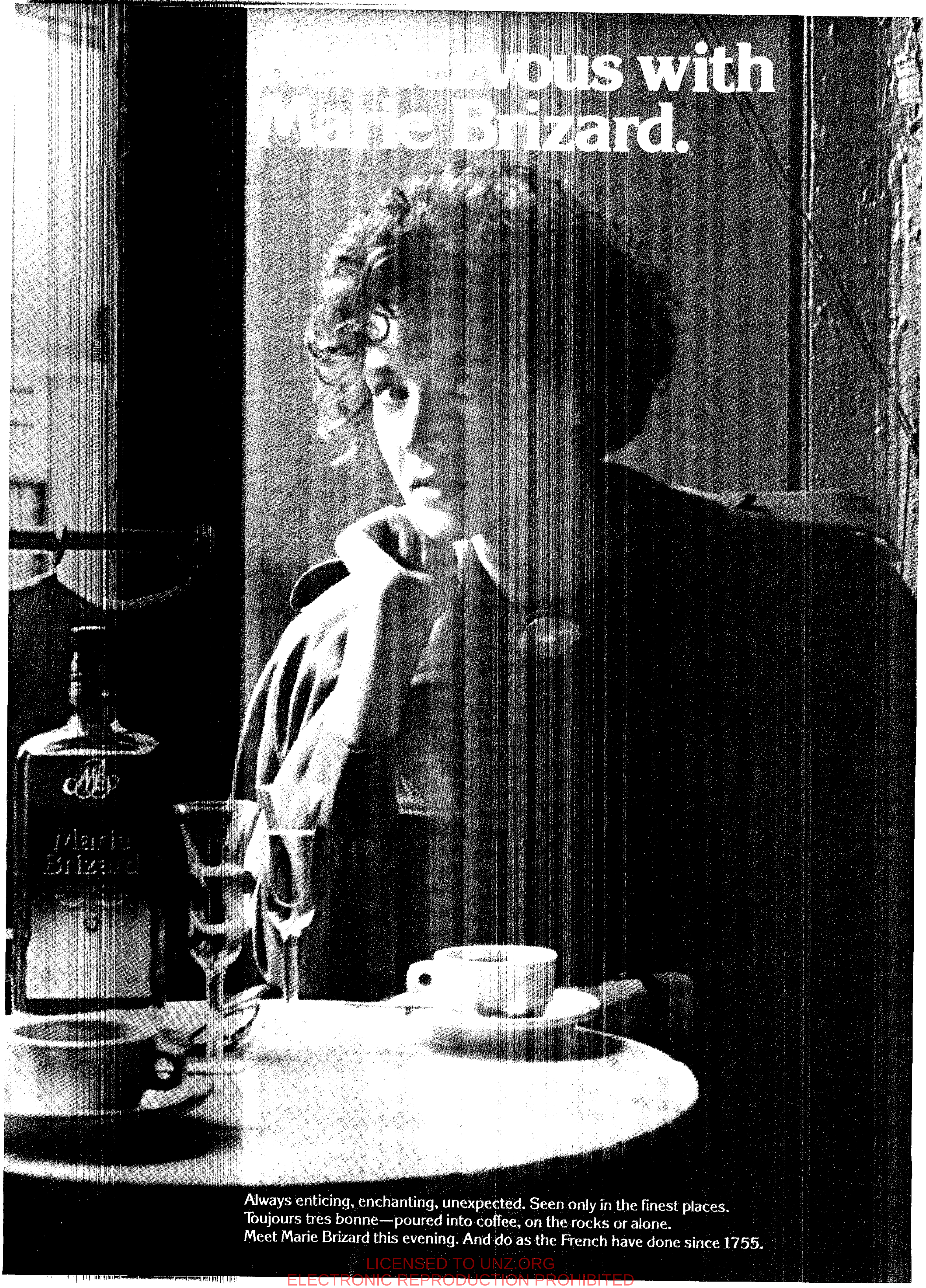
'MUCH ADO ABOUT NOTHING'

You can see a splendid performance of the Shakespeare comedy in the comfort of your own living room November 30 from 9 to 11 p.m., courtesy of Channel 13. Katharine Levy and Robert Reynolds portray Hero and Claudio.

'JULIE WILSON SINGS BROADWAY, HER WAY'

Honoring a cavalcade of composers, the quintessential cabaret singer brings cabaret theater to the Oak Room of the Algonquin hotel from November 27 through January 5, 1985.

Photograph, top left: Kenn Duncan.


Rendezvous with
Marie Brizard.
Photograph by Deborah Turbeville
Marie Brizard
Imported by Schieffelin & Co. New York

Always enticing, enchanting, unexpected. Seen only in the finest places.
Toujours très bonne—poured into coffee, on the rocks or alone.
Meet Marie Brizard this evening. And do as the French have done since 1755.

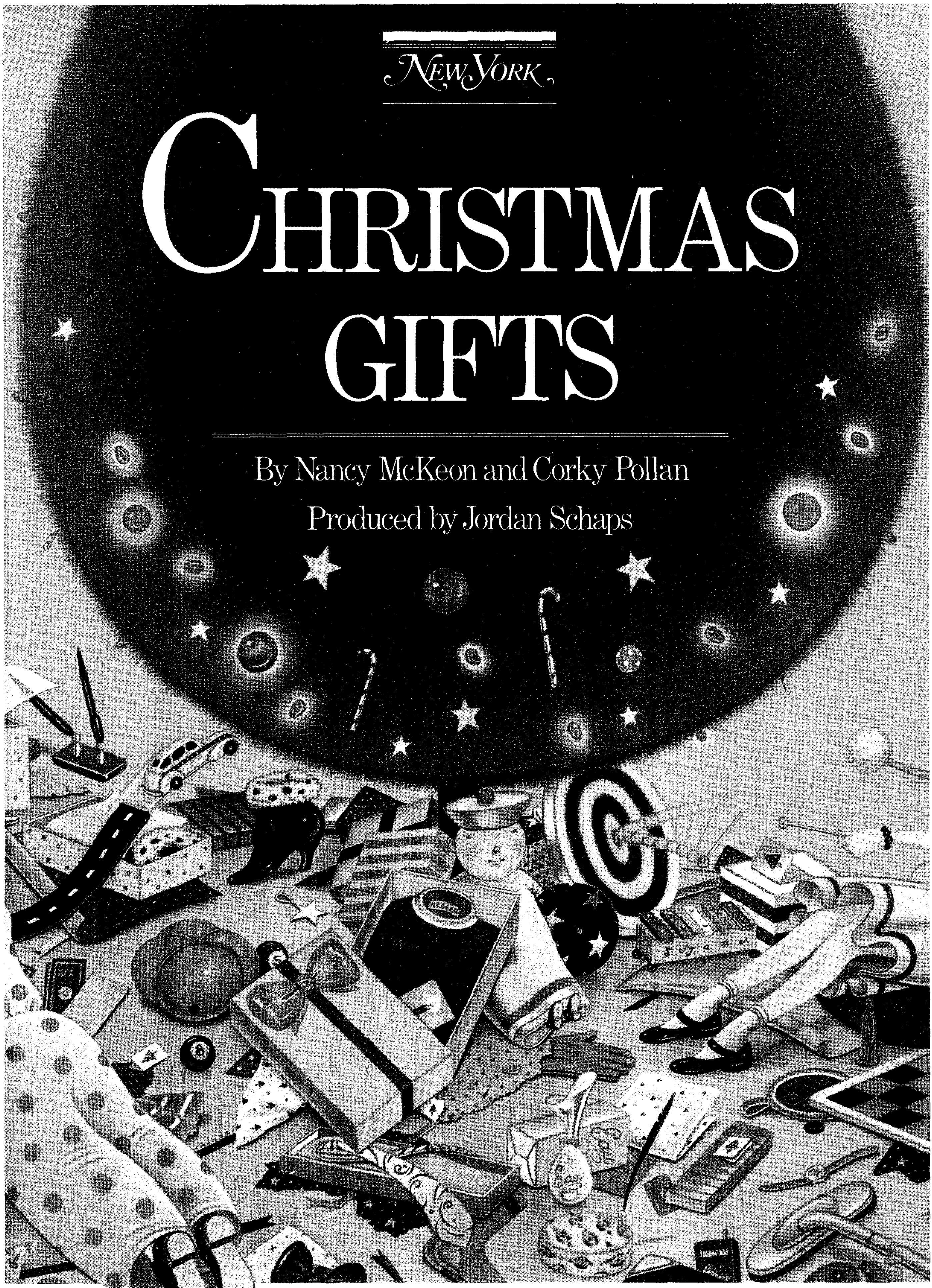
Christian Dior
PARFUMS
DIORESSENCE
ESPRIT DE PARFUM
Christian
Dior
PARIS
L'esprit nouveau
MACY'S/BAMBERGER'S

NEW YORK

CHRISTMAS GIFTS

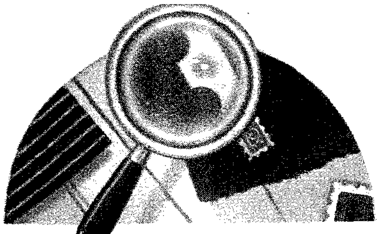
By Nancy McKeon and Corky Pollan

Produced by Jordan Schaps



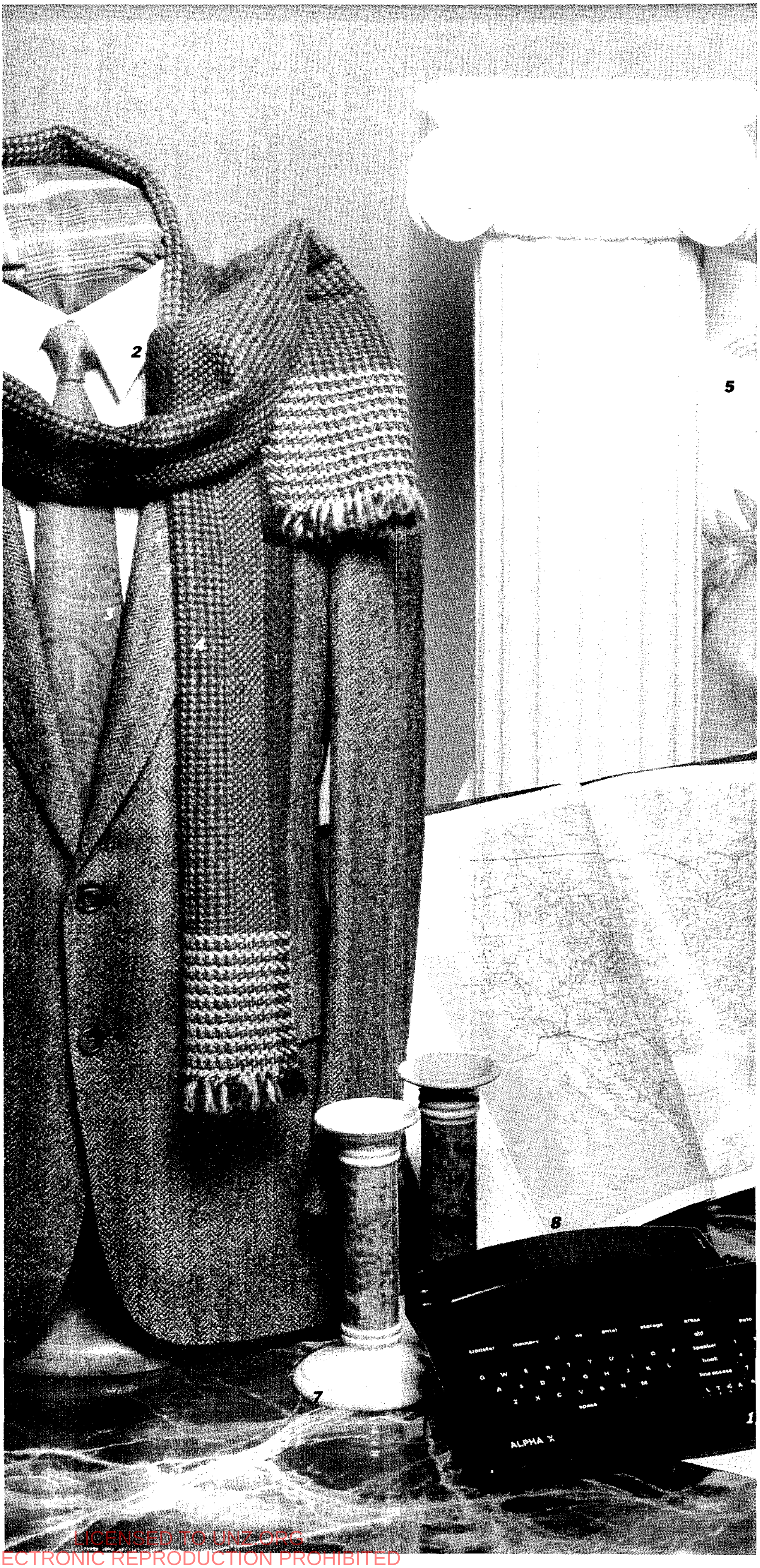
Photographed by Brian Hagiwara

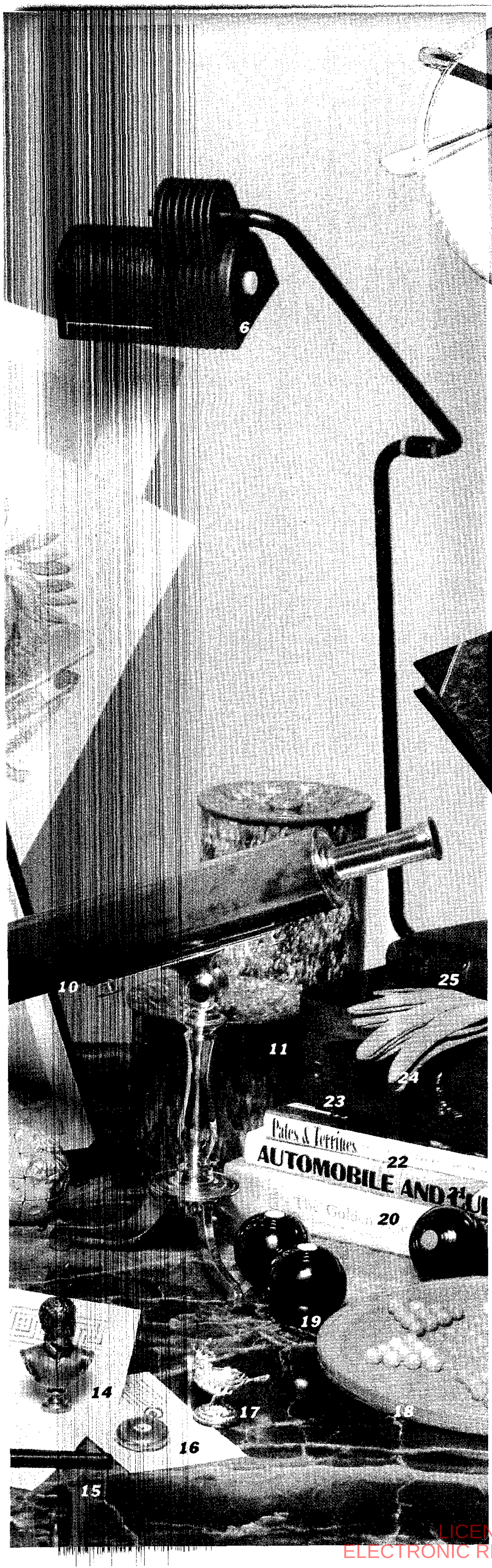
Illustrations by Dave Calver.



SWANN'S WAY

1 *Garrick Anderson suit is $725 at Camouflage (141 Eighth Avenue, at 17th, 741-9118).* ***2*** *Charvet shirt is $125 at Bergdorf Goodman.* ***3*** *Etro paisley wool tie is $35 in Bloomingdale's men's shop.* ***4*** *Wool muffler is $45 at Cherchez (864 Lexington Avenue, near 65th, 737-8215).* ***5*** *Raphael-head engravings are $10 to $15 at Pageant (109 East 9th Street, 674-5296).* ***6*** *Desk lamp is $75 at Ad Hoc Housewares (842 Lexington Avenue, at 64th, 752-5488).* ***7*** *Ceramic candlesticks are $25 each on Bloomingdale's fifth floor.* ***8*** *Atlas (see opposite).* ***9*** *"Equator" puzzle is $12 at Sointu (20 East 69th Street, 570-9449).* ***10*** *Mahogany telescope is $1,700 at Mark Cross (645 Fifth Avenue, near 51st, 421-3000).* ***11*** *Victorian tobacco jars are $200 to $325 at James II (15 East 57th Street, sixth floor, 355-7041).* ***12*** *Alpha X telephone has a briefcase, loudspeaker, and memory for 255 numbers, and is $589 at Bloomingdale's and the Museum of Modern Art Store (11 West 53rd Street, 708-9700).* ***13*** *"Architecture" stationery is $8.50 at the Cooper-Hewitt Museum (2 East 91st Street, 860-6878).* ***14*** *Henri IV bust-and-seal is $375 at Philip Pfeifer (900 Madison Avenue, near 72nd, 249-4889).* ***15*** *Waterman pen is $4.95 at Venture Stationers (1156 Madison Avenue, near 85th, 288-7235).* ***16*** *Antique demi-hunter watch is $400 on Bergdorf's second floor.* ***17*** *Six silver-plated angel open salts are $125 on Bergdorf's seventh floor.* ***18*** *Ceramic Chinese-checkers game is $50 at Barneys.* ***19*** *Balls are from a carpet-bowls game, $90 on Bergdorf's seventh floor.* ***20*** The Golden Age, *$65, and* ***21*** Automobile and Culture, *$45, are from Harry Abrams.* ***22*** *Sumptuous* Pâtés & Terrines *is $30 from Hearst Books.* ***23*** *Humidor is $325 at T. Anthony (480 Park Avenue, at 58th, 750-9797).* ***24*** *Hogskin gloves are $65 at Paul Stuart (Madison and 45th, 682-0320).* ***25*** Die Rosen *(see opposite).*

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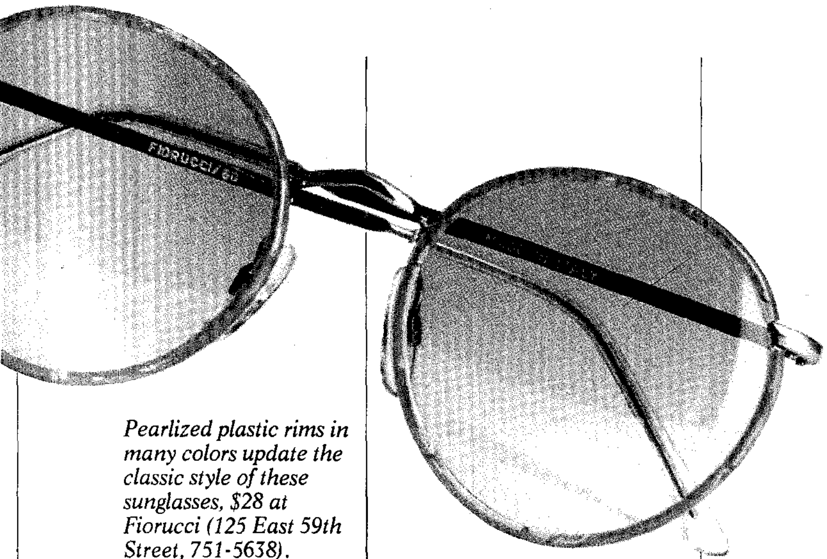
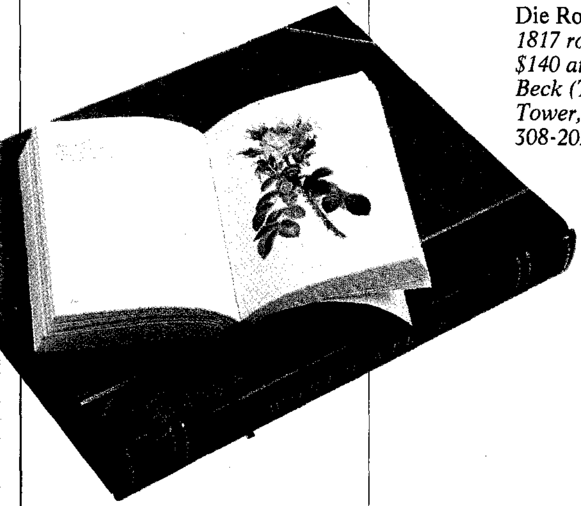
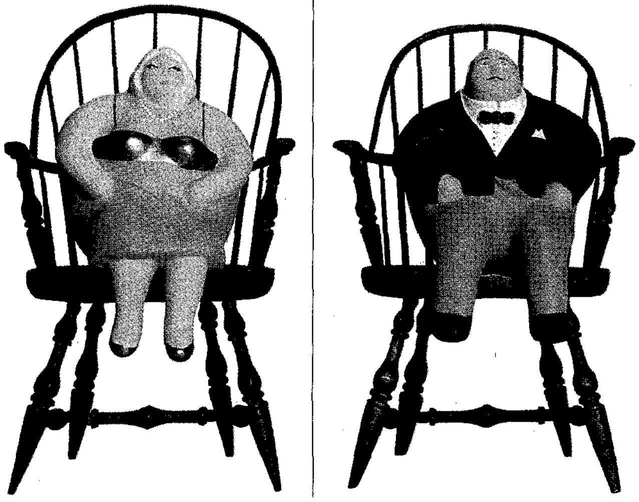


Pearlized plastic rims in many colors update the classic style of these sunglasses, $28 at Fiorucci (125 East 59th Street, 751-5638).

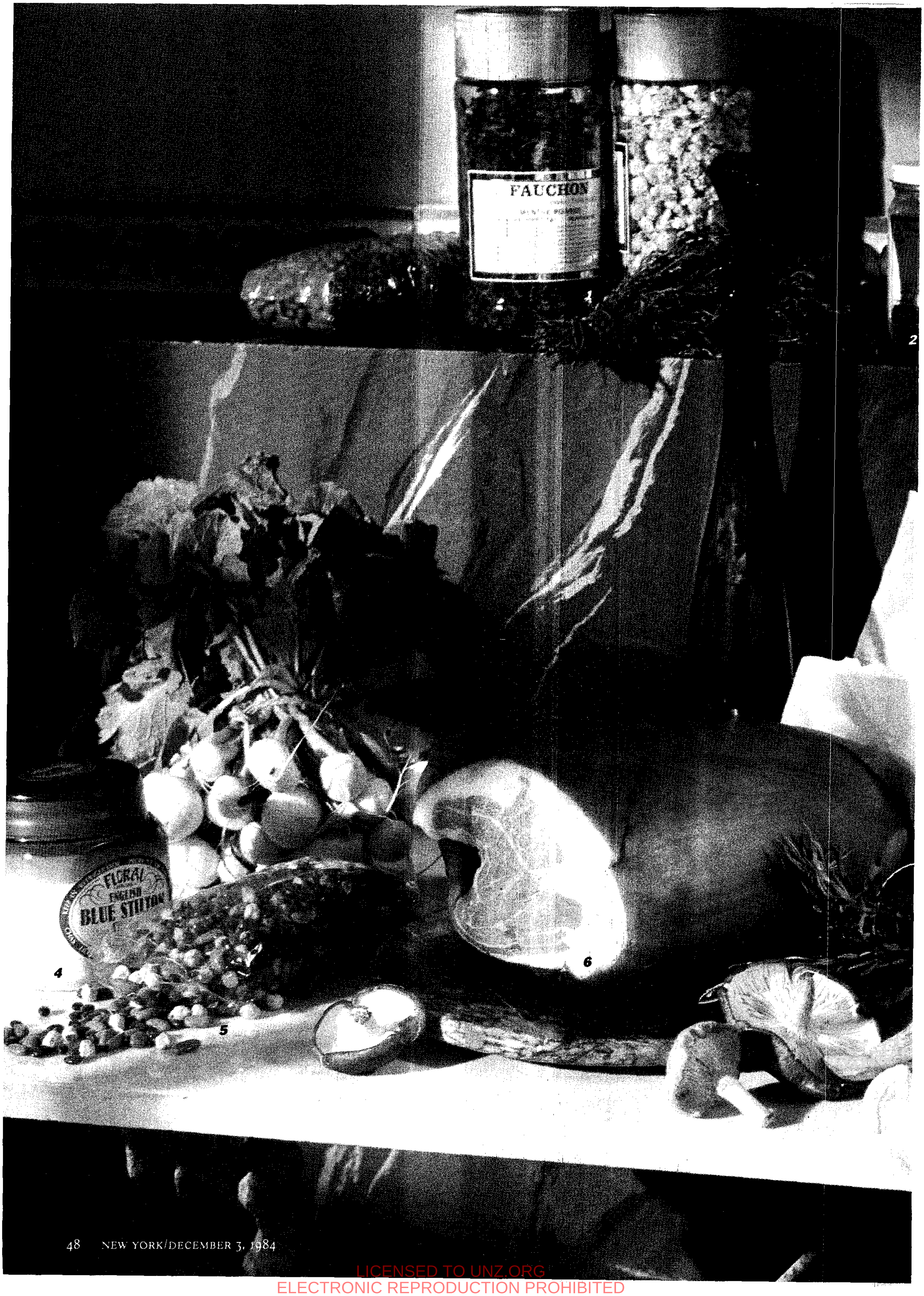


The atlas, bound by Paul Vogel, is $225 at Barneys. Leather-bound Die Rosen, *an 1817 rose guide, is $140 at Ludwig Beck (Trump Tower, fifth floor, 308-2025).*

Amusing Botero-like ceramic figures just sit around doing nothing. The pair is $120 on Bergdorf Goodman's seventh floor. Here, they're perched on handmade mini-Windsor chairs, $100 each at the Museum of American Folk Art shop (55 West 53rd Street, 581-2474, and 610 Fifth Avenue, near 50th, 247-5611).



Stylist: Dimitri Levas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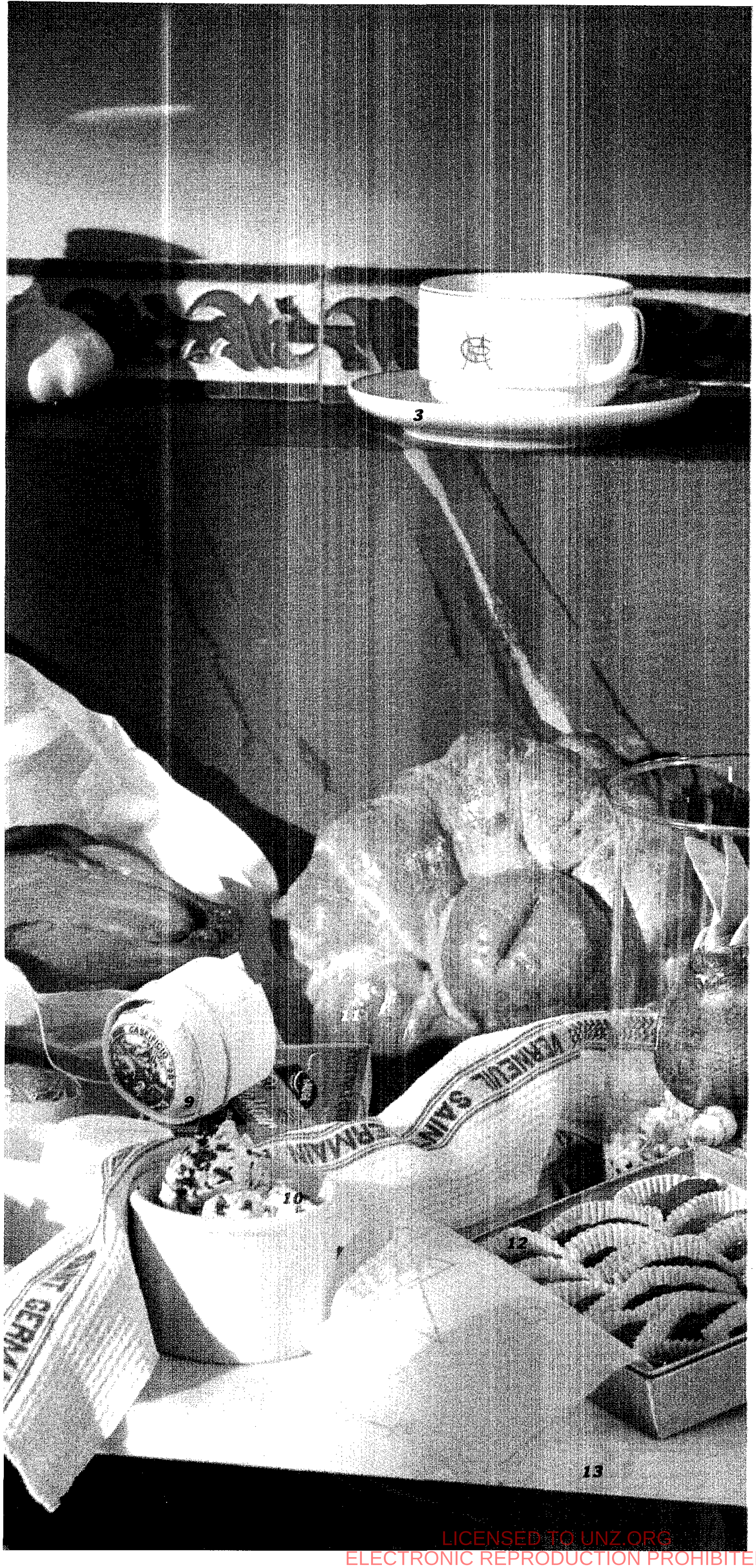
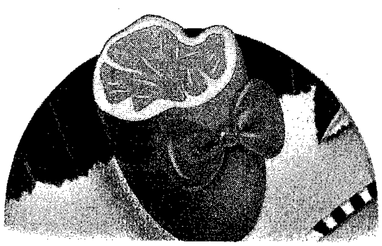
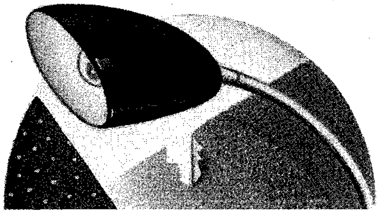




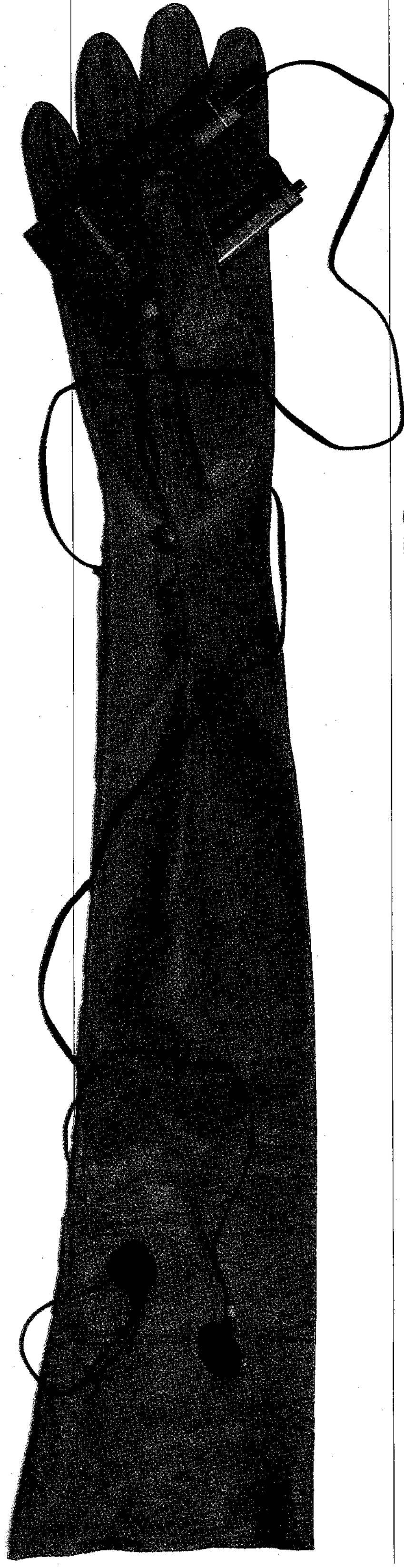
THE BOUNTIFUL LARDER

__1__ Fauchon dried peppermint and chamomile for tea are $5.50 and $9 in B. Altman's gourmet shop. __2__ The Original Lemon Jam is $8 at E.A.T. at Henri Bendel. __3__ "Paris Mêtro" cup and saucer are $12.50 at Serendipity 3 (225 East 60th Street, 838-3531). __4__ English Stilton cheese in a fifteen-ounce crock is $15 in Macy's Cellar. __5__ Pound bags of dried beans—from pintos at $1.55 to tres frijoles (shown) at $2.05—are at Dean & DeLuca (121 Prince Street, 431-1691). __6__ A whole dry-cured Woodland juniper ham, with the texture of prosciutto, is $5.99 a pound (fifteen-pound average) at Balducci's (424 Sixth Avenue, at 9th, 673-2600). __7__ Antique green decanter is $300 at M. H. Stockroom (by appointment: 752-6696). __8__ Smoked poussins are $5.98 a pound (twelve-ounce average) at Balducci's. __9__ Little Caprino goat cheeses are $2.25 each at Balducci's. __10__ Truffle butter is $5 a quarter pound at Balducci's. __11__ Giant brioche filled with mushrooms, shallots, and chestnuts is $25 at Sarabeth's Kitchen (412 Amsterdam Avenue, near 79th, 496-6280). __12__ Zoo-animal mini-chocolates are $20 a pound at Andras Chocolatier (1226 Madison Avenue, near 88th, 289-1851). __13__ Marble-topped tavern table is $275 at Cobweb Antiques (116 West Houston Street, 505-1558).

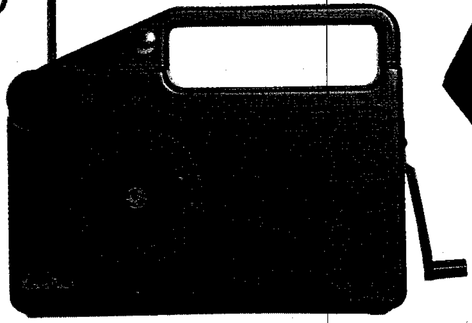


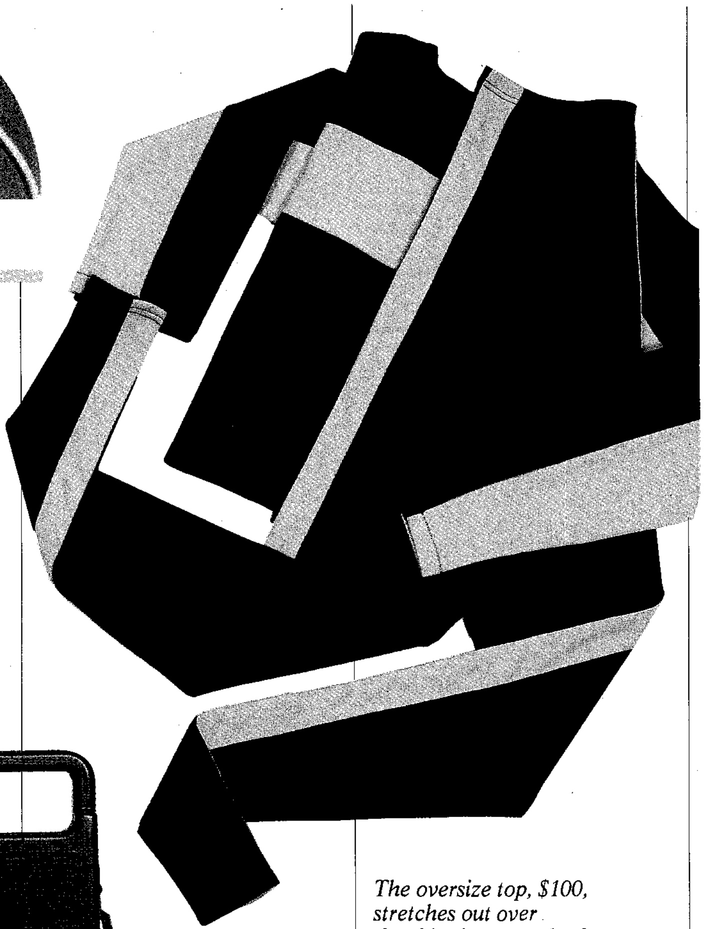
COLOR FORMS

Ever-so-long, ever-so-elegant kid gloves are $140 at Vittorio Ricci (645 Madison Avenue, near 60th, 688-9044). This one holds the rechargeable Panasonic radio, $89 at S & S Sound City (58 West 45th Street, 575-0210).



Back to basics. Give this radio an old-fashioned cranking for up-to-the-minute sound. It's about $70 at Diletto (1100 Madison Avenue, near 83rd, 628-6415) and D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040).



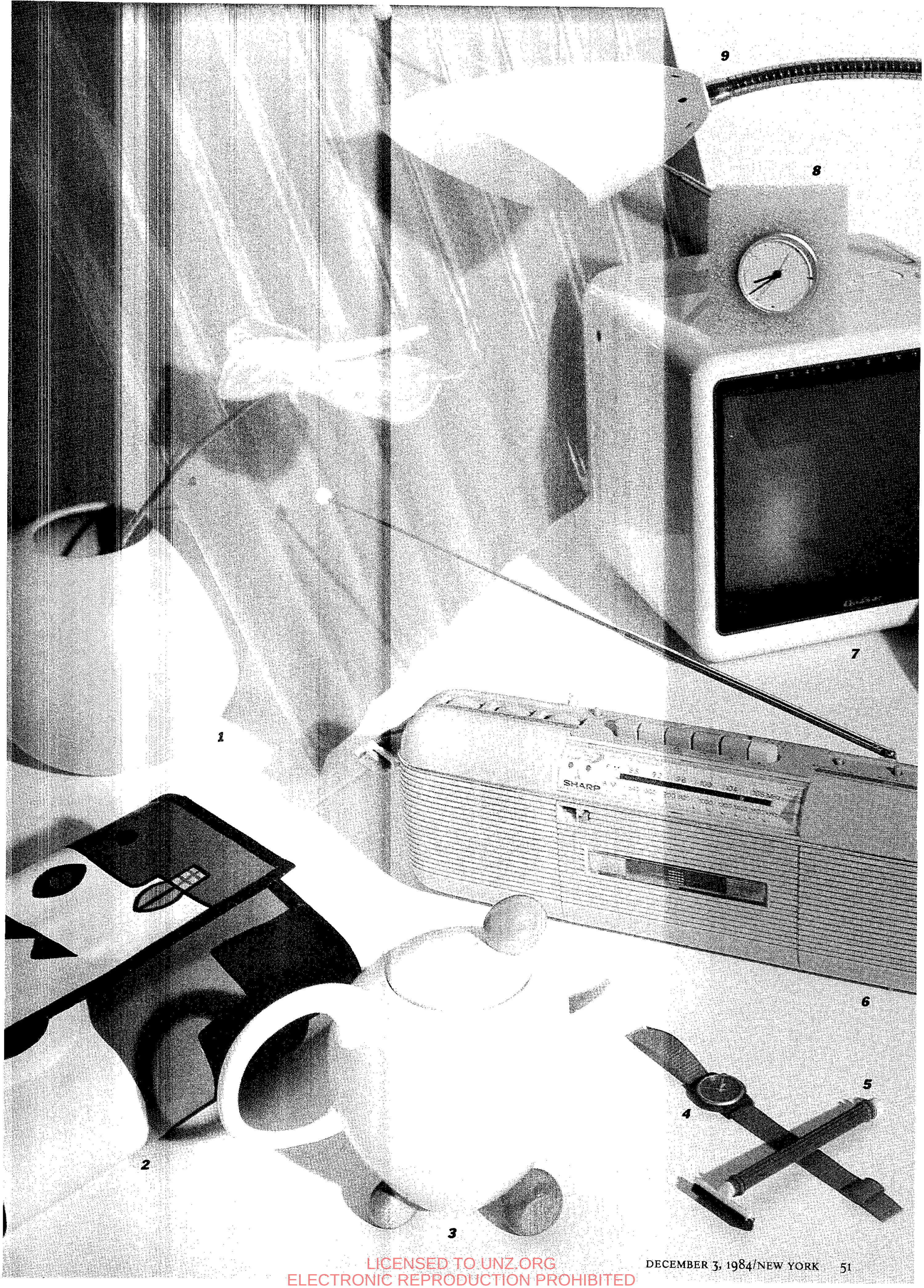


The oversize top, $100, stretches out over the skinniest stretch of strapless jumpsuit, $106. Both are by Devereaux. They're on Henri Bendel's fourth floor.

The world of plastic—even brighter than we imagined, from kids' toys to inexpensive dinnerware to elegant-looking objects of home design—opens up in Andrea DiNoto's Art Plastic, *$45 from Abbeville Press.*

ART PLASTIC
DESIGNED FOR LIVING
Andrea DiNoto

***1** Yellow vase is $17.95 at Conran's. **2** Picassoesque handbag by Mille Fiori is $200 on Saks Fifth Avenue's main floor. **3** Chubby teapot from Manor Farm Pottery in England is $48 at Hot House (345 West Broadway, 966-7978). **4** Rubber-and-aluminum watch by Giallo is $125 on Macy's main floor. **5** Injector razor by Parafernalia is $15 at Correspondence (198 Spring Street, 219-0020). **6** Sharp radio–cassette player in fifties pastels is $84.95 at J & R Music World (23 Park Row, 732-8600). **7** Quasar color TV, also in ruby and pink, is $229 at S & S Sound City (58 West 45th Street, 575-0210). **8** Sponge alarm clock is $39.99 at Plastic Works! (2107 Broadway, near 73rd, 362-1000, and 1407 Third Avenue, near 80th, 535-6486). **9** Gooseneck lamp is $55 at D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040).*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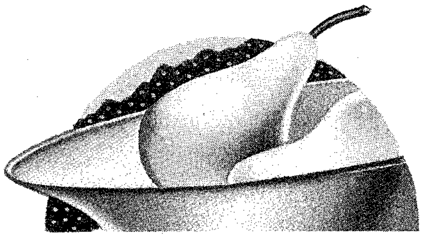
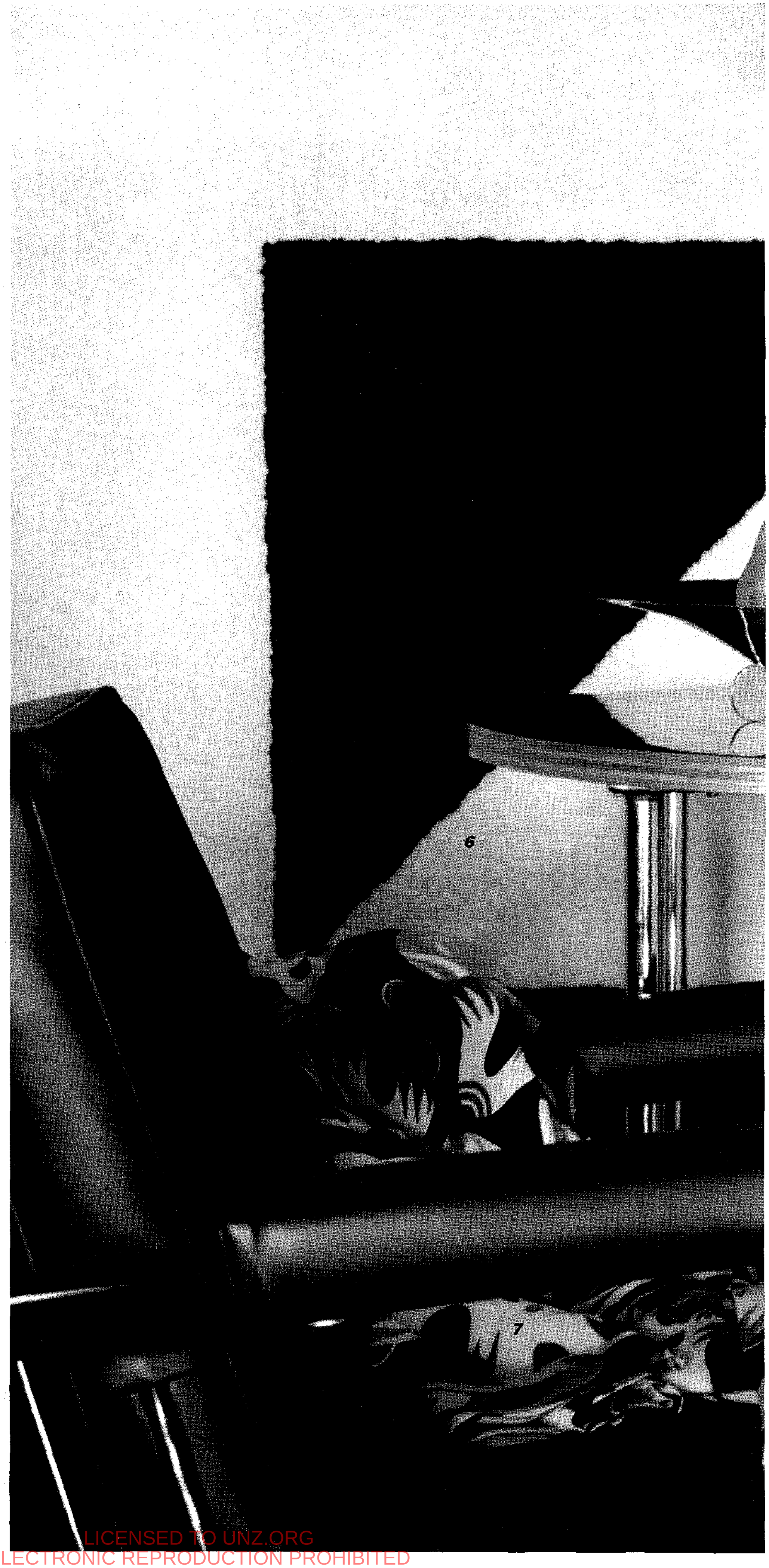
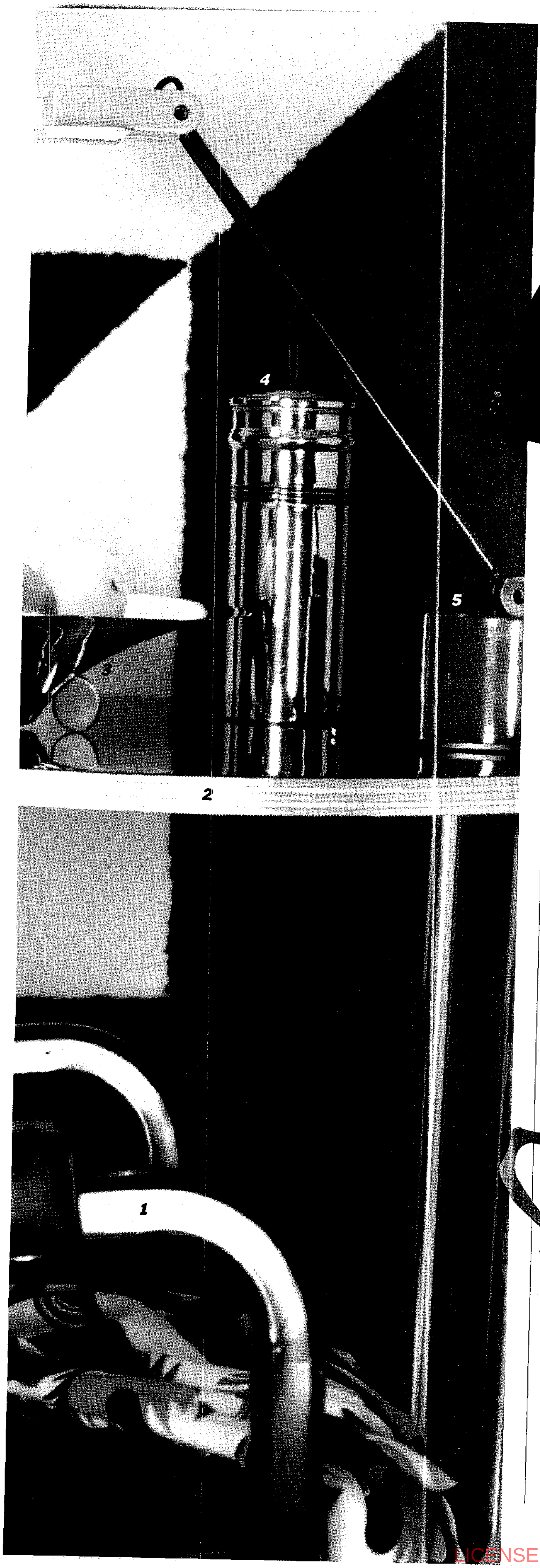


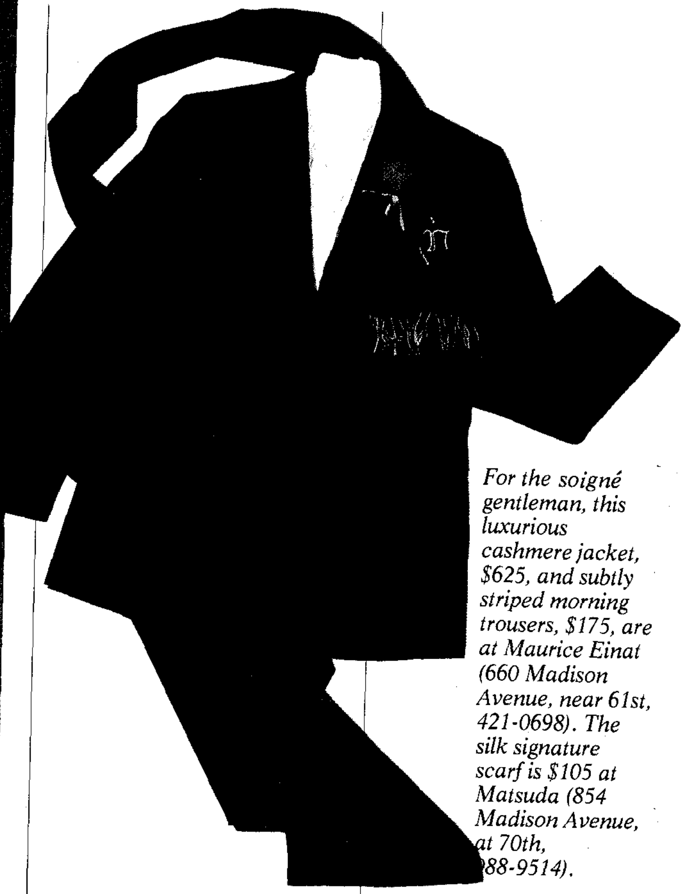
MODERNE MOVEMENT

1, 2, & 3 *Metal-and-leather armchair ($85 to $425), Bakelite-and-chrome table ($175), and compote ($80 to $300) are from the collection at Depression Modern (150 Sullivan Street, 982-5699).* ***4*** *Royal Rochester chrome cocktail shaker is $68 at the Belle Epoch (211 East 60th Street, 319-7870).* ***5*** *Table lamp is $235 at City Life (15 West 19th Street, 620-8110, and 661 Amsterdam Avenue, near 92nd, 866-6119).* ***6*** *Ingegerd Torhamn's "Diagonal" rug, on wall, is $4,300 at Scanform (100 Thompson Street, 226-5024).* ***7*** *Wool-challis, silk-lined man's robe by Georgina von Etzdorf is $400 at Camouflage (141 Eighth Avenue, at 17th, 741-9118).*

Sporty tumblers can be ordered in your own racing colors. A dozen are $105 at M. J. Knoud (716 Madison Avenue, near 63rd, 838-1434).

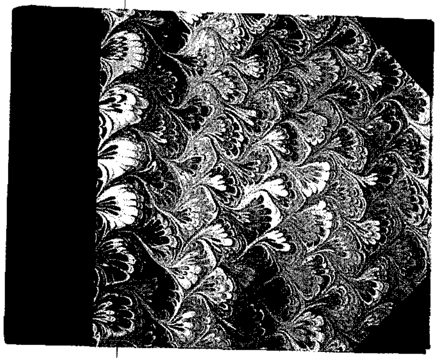


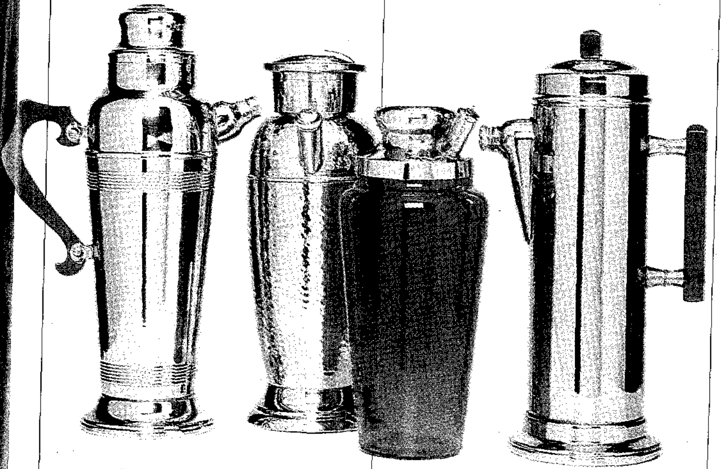




For the soigné gentleman, this luxurious cashmere jacket, $625, and subtly striped morning trousers, $175, are at Maurice Einat (660 Madison Avenue, near 61st, 421-0698). The silk signature scarf is $105 at Matsuda (854 Madison Avenue, at 70th, 88-9514).

No need to travel to Florence: The full line of Il Papiro's papier à cuve *has just come to New York. The photograph album is $55 at Il Papiro (1021 Lexington Avenue, near 73rd, 288-9330).*

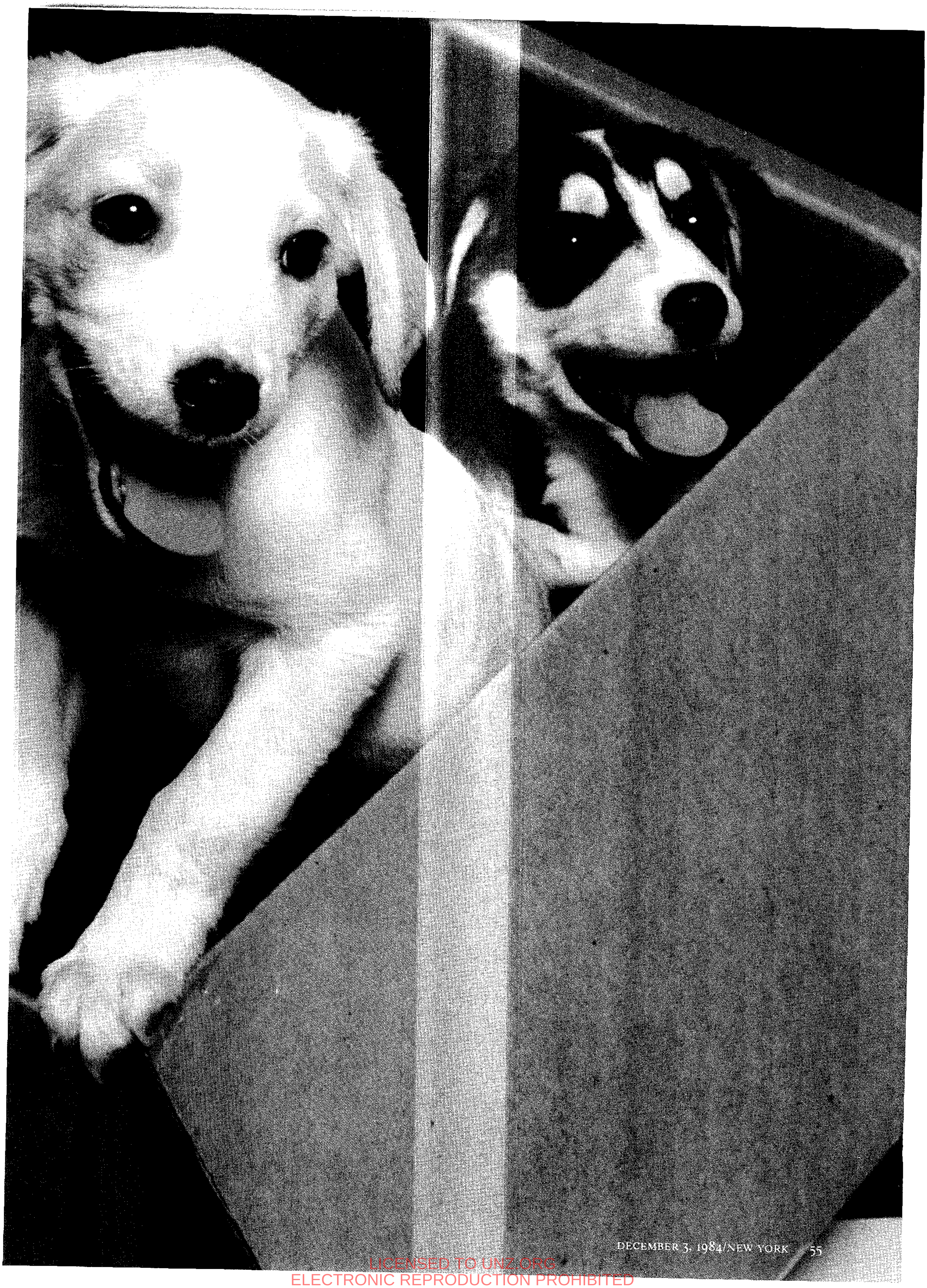


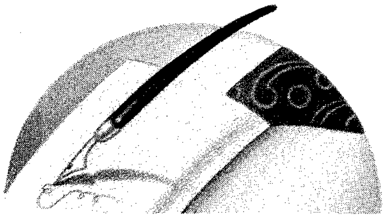


In the thirties, they mixed Singapore slings and Palm Beaches in these Art Deco cocktail shakers. Today, they suggest martinis or a gleaming still life on a shelf. They're $50 to $110 at the Belle Epoch (211 East 60th Street, 319-7870).

PUPPY LOVE

Money can buy love. Proof: these adorable and adoring puppies, emblematic of the many available. The frisky pair at far right have already been adopted from the Bide-A-Wee Home (410 East 38th Street, 532-4457), but there's usually a fine selection at $20 (includes shots) for qualified applicants. The ASPCA's terrier scampered out of the picture, but he and his kin can be viewed and adopted ($40, including shots and neutering) at the Manhattan shelter (441 East 92nd Street, 876-7700). Their breedy colleague, the chocolate Labrador retriever, comes from the Whygin Kennel in Bedford Hills, New York (914-234-9234), where more Lab pups (black, yellow, and chocolate, $600 and $650) will be ready for Christmas giving. This suggestion from all the dog professionals: Give the leash and collar on Christmas morning. Wait for the season's excitement to die down before picking out your puppy.

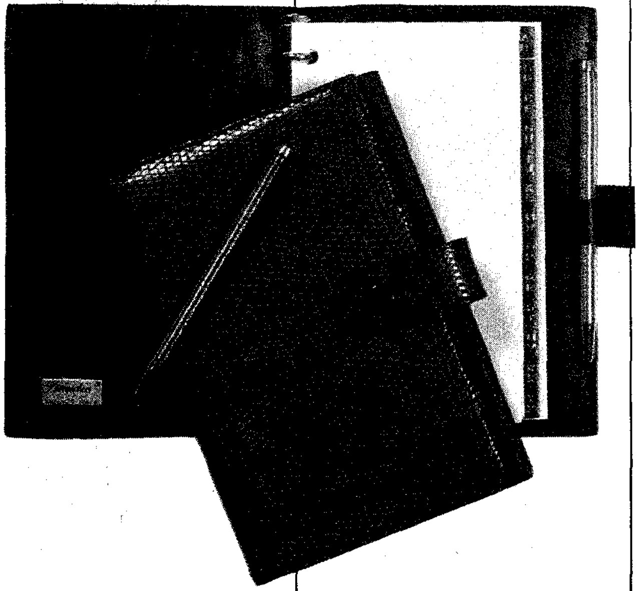




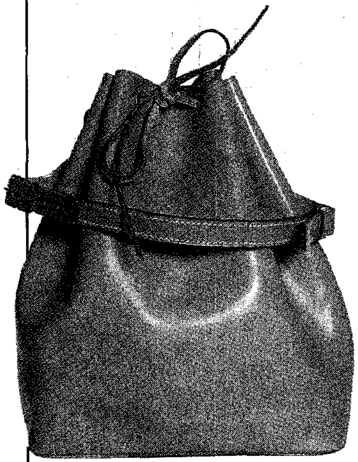
BEDSIDE MANNER

In caramel or green lizard, these elegant Pineider combination note-and-address books are $190 each at the Pineider shop (Trump Tower, fifth floor, 688-5554).

The shoe for all seasons—but especially this one—is $210 at Vittorio Ricci (645 Madison Avenue, near 60th, 688-9044).

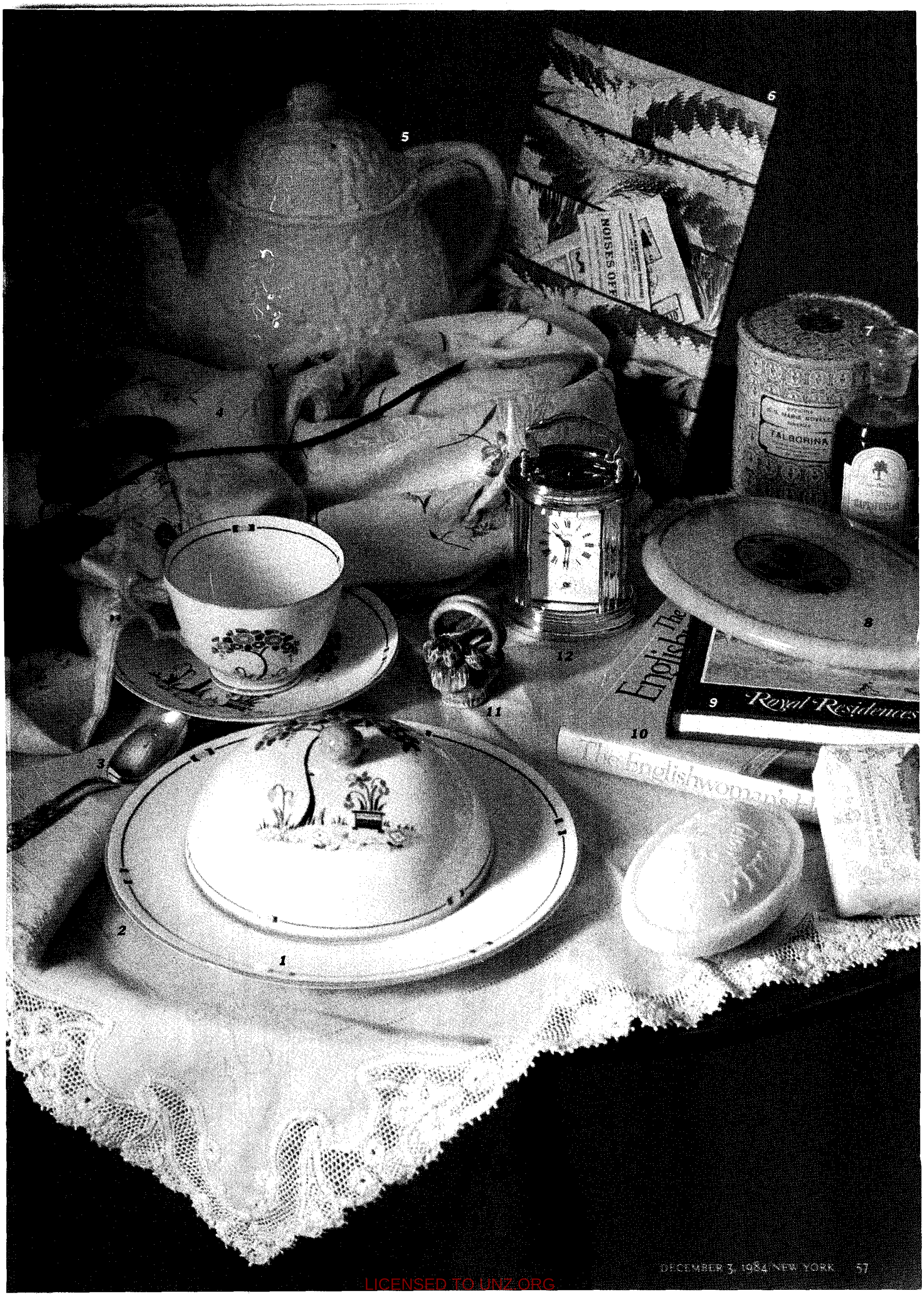


A shimmer of silver, this silk ladies' robe comes with a travel pouch. It's $138 at Paul Stuart (Madison Avenue at 45th, 682-0320).



Creamy and sleek, with no LV's, this oversize pouch is $440 in the Louis Vuitton shop on Macy's main floor.

1 *Crown Staffordshire thirties breakfast set (ten pieces) is $300 at Barneys.* **2** *Vintage French-linen breakfast-tray sets (one mat and two napkins) are from $30 to $150 at Anichini (by appointment: 982-7274).* **3** *Old Gorham sterling demitasse spoon (six for $96) is from Ilene Chazanof (by appointment: 737-9668).* **4** *Silk travel robe with pouch is $165 at Henri Bendel.* **5** *Teapot is $34 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and South Street Seaport, 422-8688).* **6** *Social organizer of marbleized paper is $25 at Ffolio 72 (888 Madison Avenue, near 72nd, 879-0675).* **7** *Santa Maria Novella soaps ($6 to $8) and baby powder ($12) and Centro Botanico cologne ($24) are at Zona (484 Broome Street, 925-6750).* **8** *Hand mirror is $110 at the Belle Epoch (211 East 60th Street, 319-7870).* **9** Royal Residences *address book is $18 at Cherchez (864 Lexington Avenue, near 65th, 737-8215).* **10** *Salem House's* The Englishwoman's House *is $26.95 at major bookstores.* **11** *Ceramic name-card holder (eight for $50) is on Bergdorf Goodman's seventh floor.* **12** *Carriage alarm clock is $420 at Asprey (Trump Tower, second floor, 688-1811).*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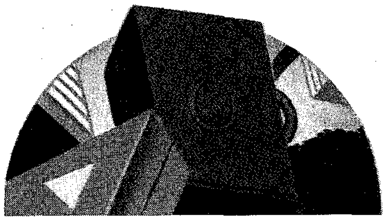
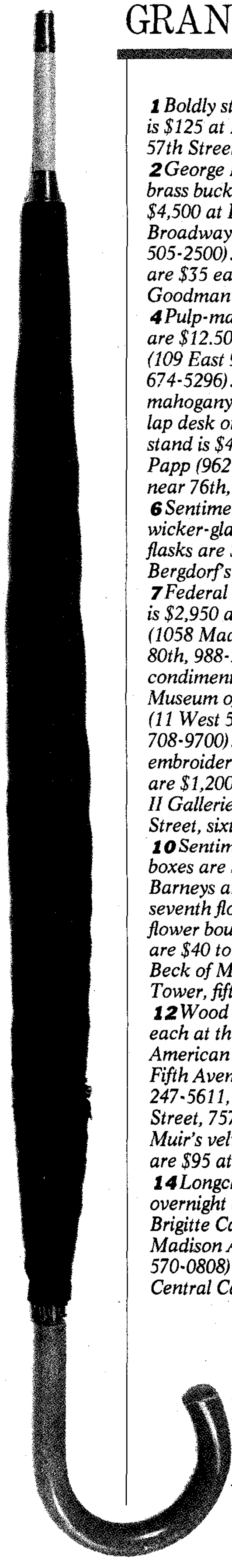
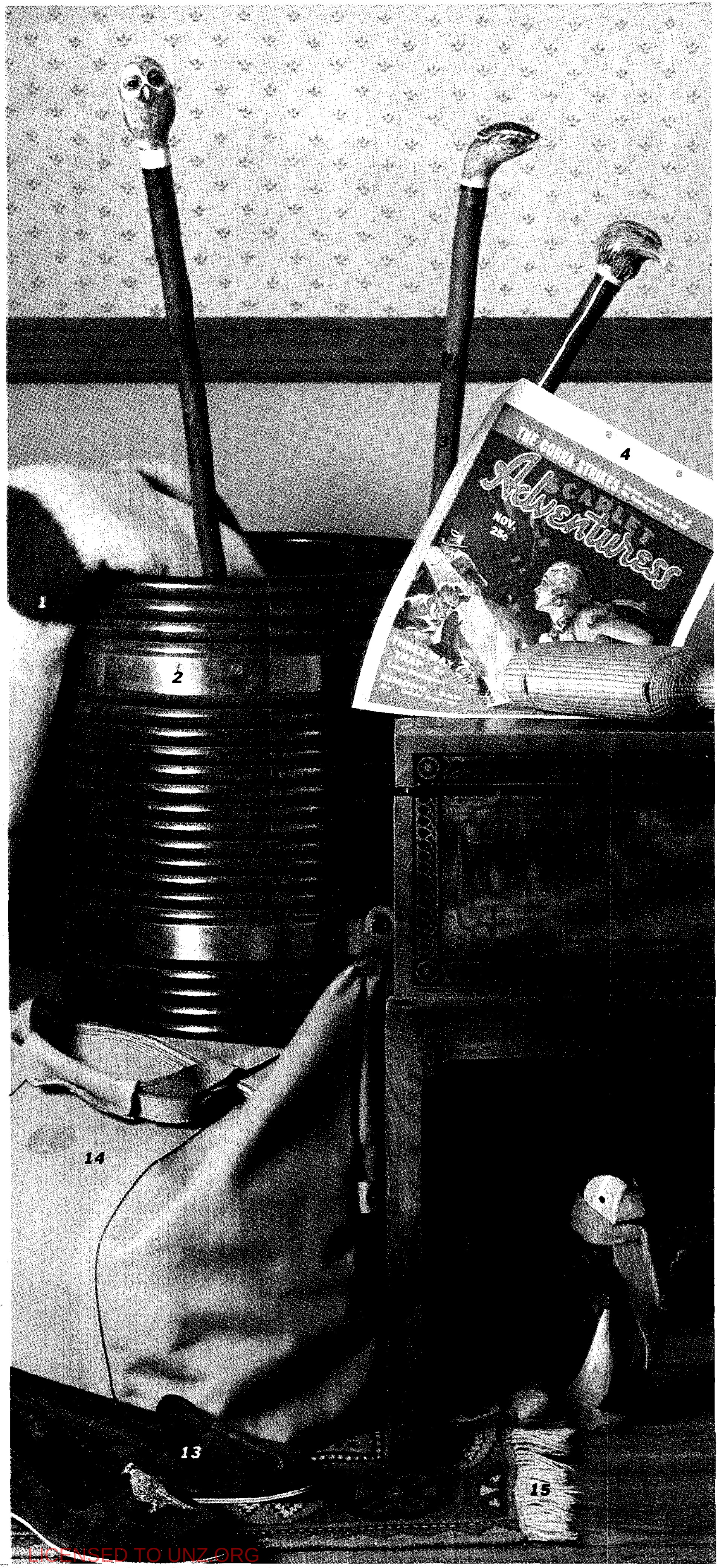


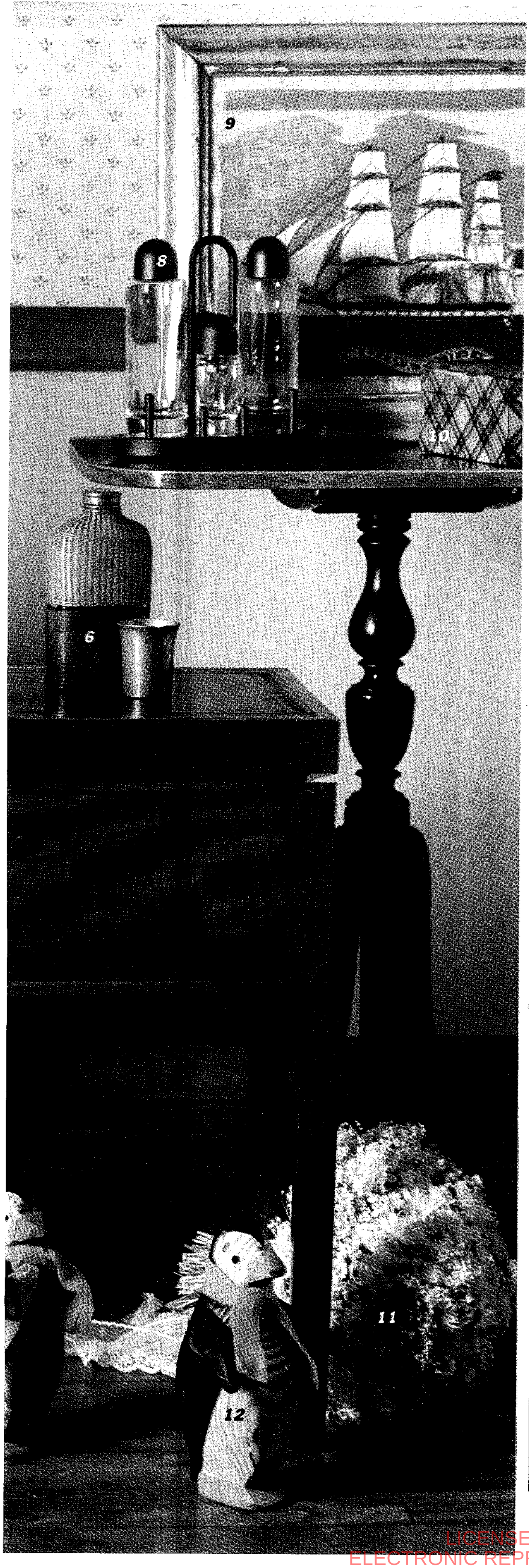
GRAND TOURIST

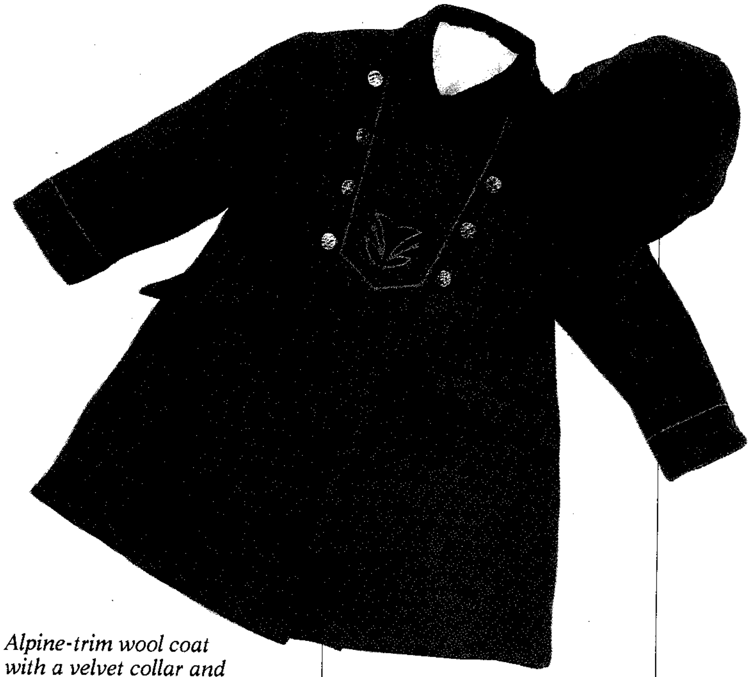
1 Boldly striped horse blanket is $125 at Hermès (11 East 57th Street, 751-3181). **2** George III mahogany-and-brass buckets are $3,250 to $4,500 at Philip Colleck (830 Broadway, near 12th, 505-2500). **3** Walking sticks are $35 each in Bergdorf Goodman's men's shop. **4** Pulp-magazine-cover proofs are $12.50 to $15 at Pageant (109 East 9th Street, 674-5296). **5** Regency mahogany-and-brass fitted lap desk on a contemporary stand is $4,400 at Florian Papp (962 Madison Avenue, near 76th, 288-6770). **6** Sentimento's antique wicker-glass-and-pewter flasks are $125 each on Bergdorf's seventh floor. **7** Federal tripod tilt-top table is $2,950 at Tiller & King (1058 Madison Avenue, at 80th, 988-2861). **8** Alessi condiment set is $110 at the Museum of Modern Art Store (11 West 53rd Street, 708-9700). **9** Victorian wool-embroidered nautical scenes are $1,200 to $2,500 at James II Galleries (15 East 57th Street, sixth floor, 355-7040). **10** Sentimento's tartanware boxes are $90 to $330 at Barneys and on Bergdorf's seventh floor. **11** Dried-flower bouquet centerpieces are $40 to $200 at Ludwig Beck of Munich (Trump Tower, fifth floor, 308-2025). **12** Wood penguins are $30 each at the Museum of American Folk Art shop (610 Fifth Avenue, near 50th, 247-5611, and 55 West 53rd Street, 757-0465). **13** Jean Muir's velvet men's slippers are $95 at Barneys. **14** Longchamp leather overnight bag is $300 at Brigitte Cassegrain (859 Madison Avenue, at 71st, 570-0808). **15** Rug from Central Carpet.



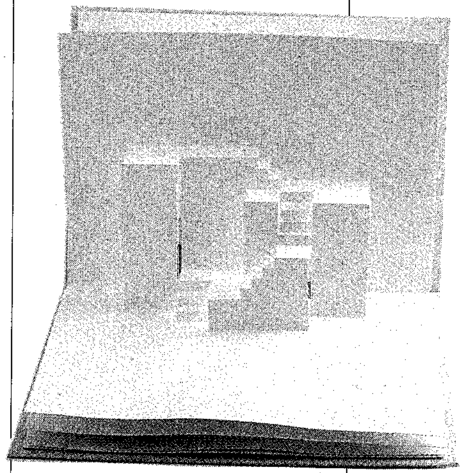
The classic English Brigg umbrella, $75 in nylon, $150 in silk, is at T. Anthony (480 Park Avenue, at 58th, 750-9797).





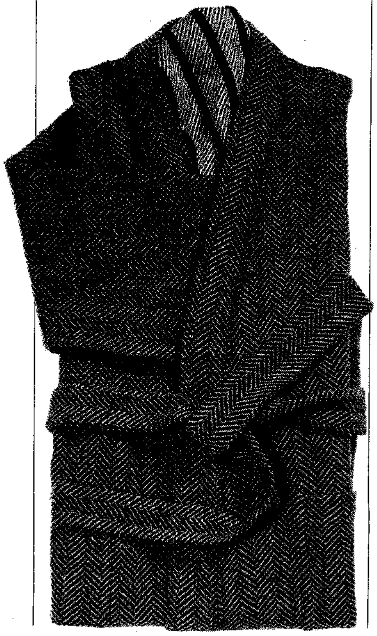


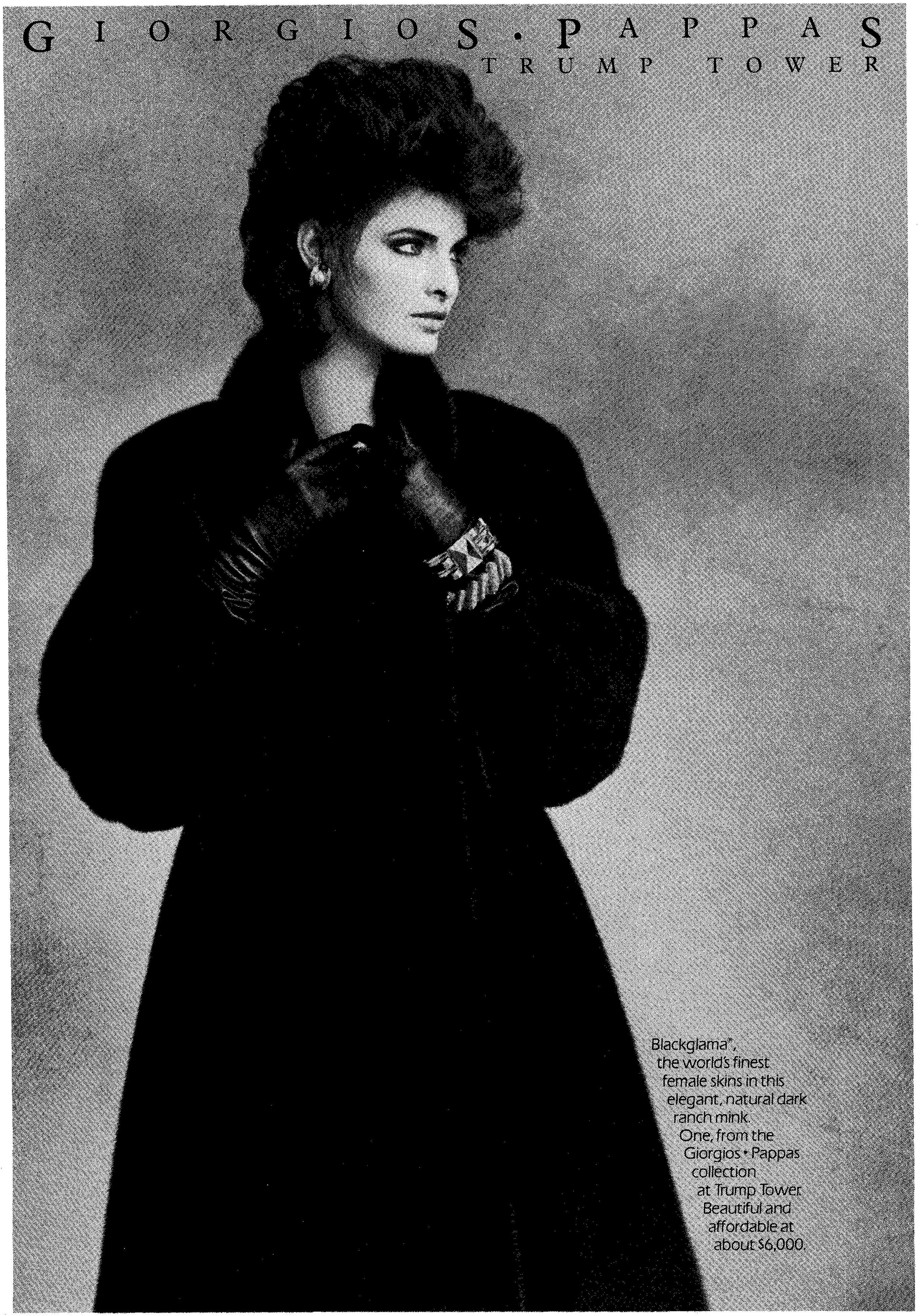
Alpine-trim wool coat with a velvet collar and matching cap, in little girls' sizes 4 to 6X, is $77.90 on B. Altman's second floor.



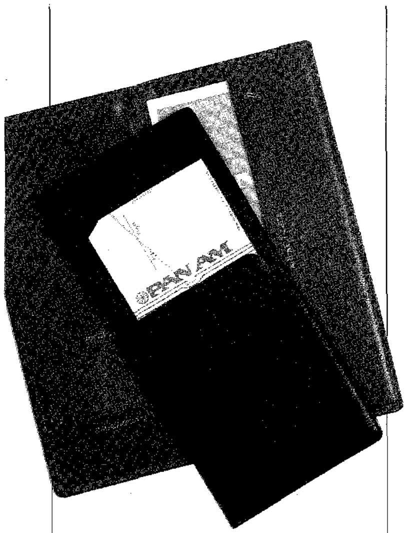
Rein Jansma's exquisite book Stairs, *produced by Joost Elffers, unfolds to reveal intricate, hand-cut staircases. It's $18 at Urban Center Books (457 Madison Avenue, near 51st, 935-3592).*

Have elegance as well as warmth with this classic cashmere-and-wool-herringbone robe. Soft as a kitten, it's $270 at Peter Barton's Closet at Henri Bendel.

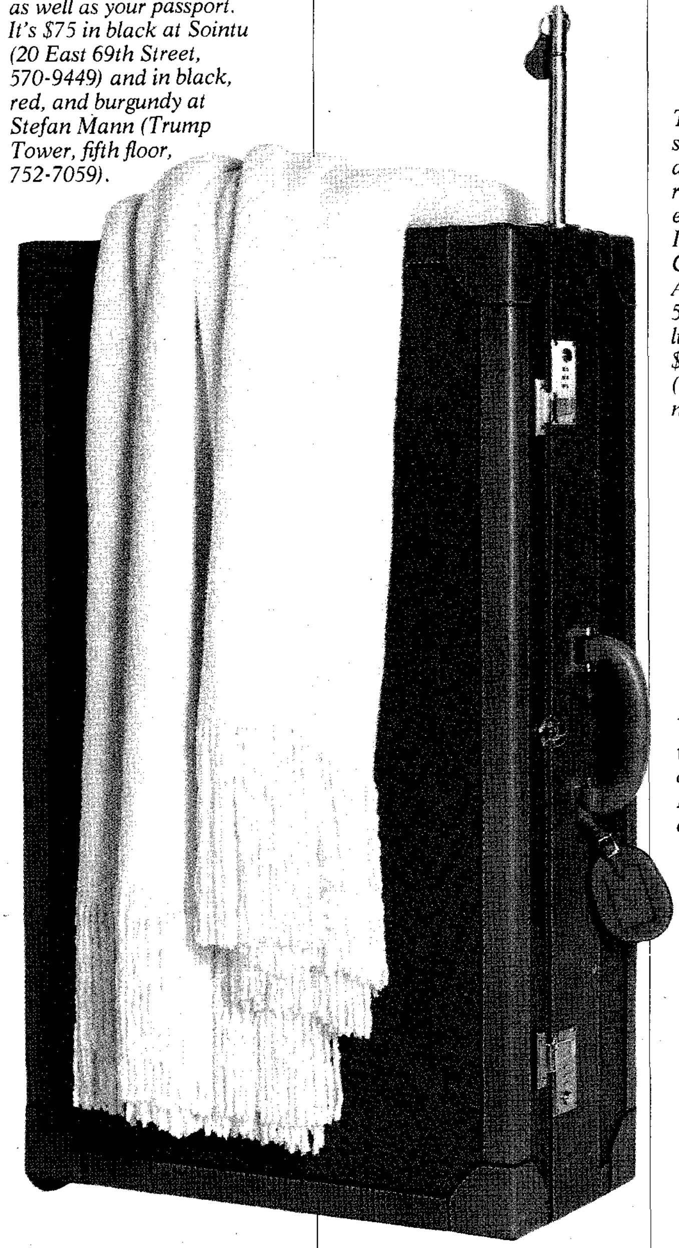



GIORGIOS • PAPPAS
TRUMP TOWER

Blackglama®,
the world's finest
female skins in this
elegant, natural dark
ranch mink.
One, from the
Giorgios • Pappas
collection
at Trump Tower.
Beautiful and
affordable at
about $6,000.

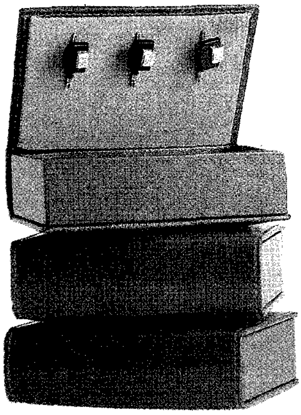


At last, a document case that holds your boarding pass and airline ticket, as well as your passport. It's $75 in black at Sointu (20 East 69th Street, 570-9449) and in black, red, and burgundy at Stefan Mann (Trump Tower, fifth floor, 752-7059).



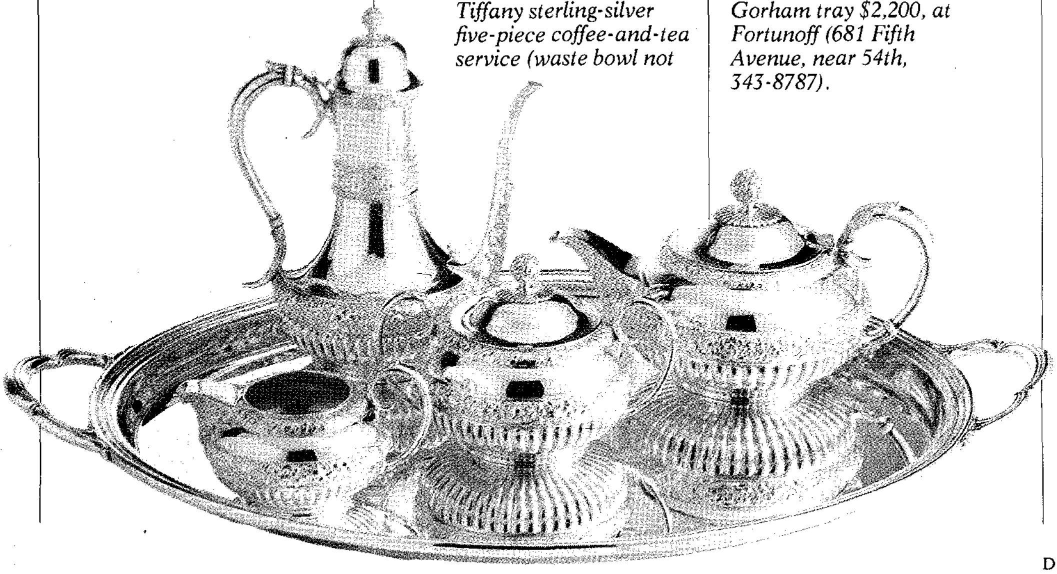
This elegant, oversize suitcase has an interior drawer, sleek chrome retractable handle, and ever-so-discreet wheels. It's $800 at Brigitte Cassegrain (859 Madison Avenue, near 71st, 570-0808). The throw, of luxurious silk chenille, is $1,000 at Ballantrae (1078 Madison Avenue, near 81st, 988-4410).

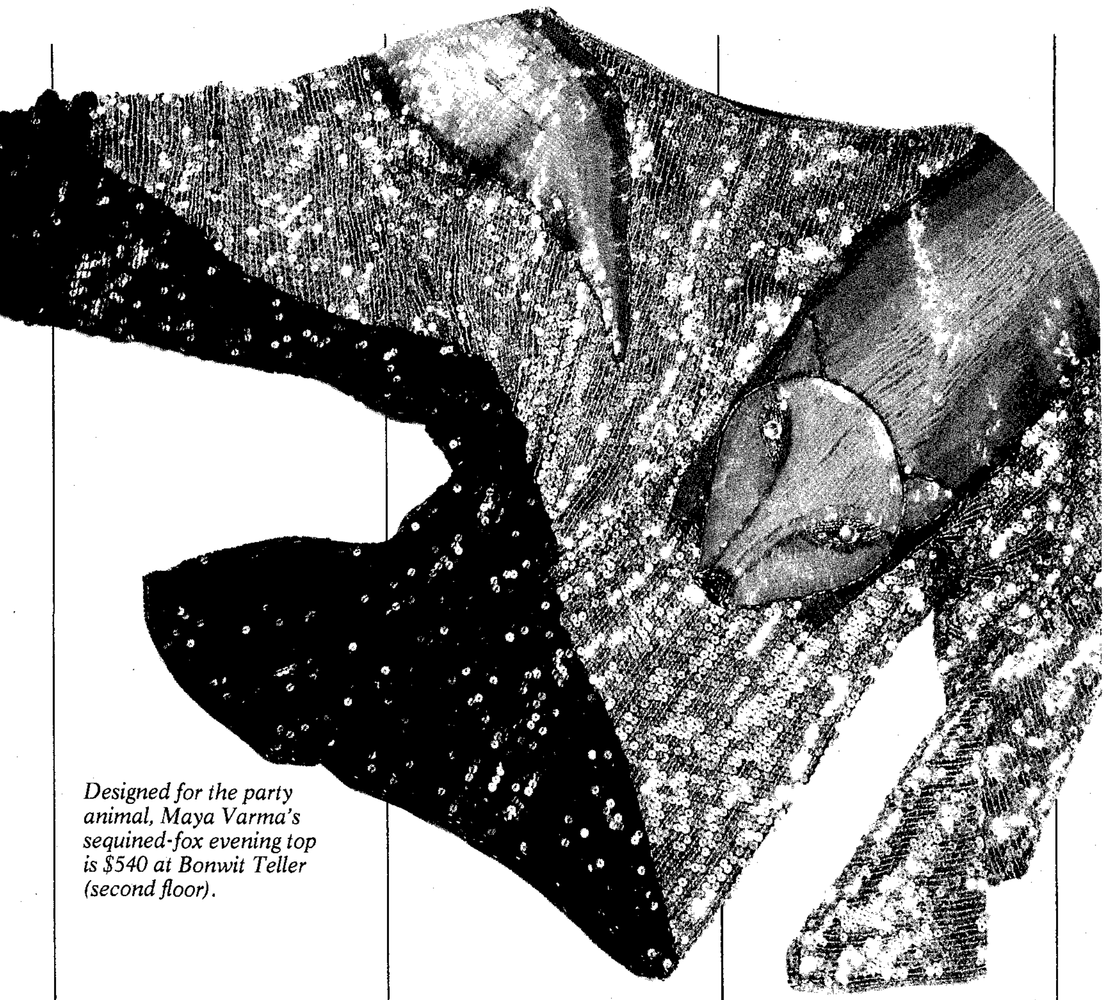
They look like little books, but these leather-bound beauties hold a man's formal stud set. They're $27.50 each at Brooks Brothers (346 Madison Avenue, at 44th, 682-8800). The sleek onyx-and-diamond stud set is $1,200 at Fortunoff (681 Fifth Avenue, near 54th, 343-8787).



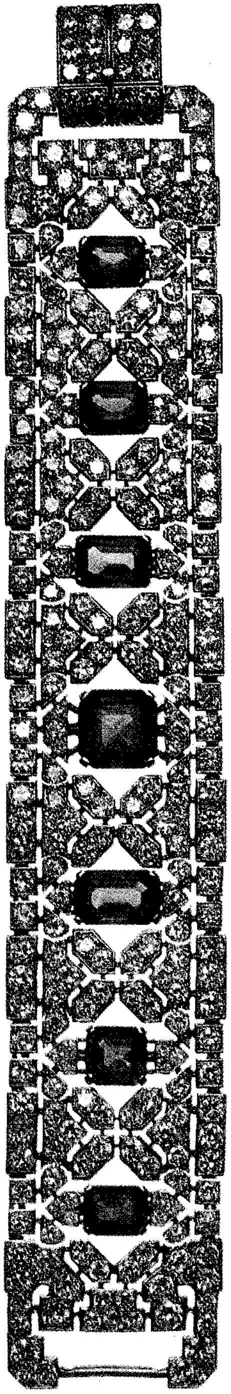
Witty wine bottle, filled with Gianduja-chocolate corks, is $12.50 in Bloomingdale's chocolate shop.

Nineteenth-century Tiffany sterling-silver five-piece coffee-and-tea service (waste bowl not shown) is $6,200, Gorham tray $2,200, at Fortunoff (681 Fifth Avenue, near 54th, 343-8787).

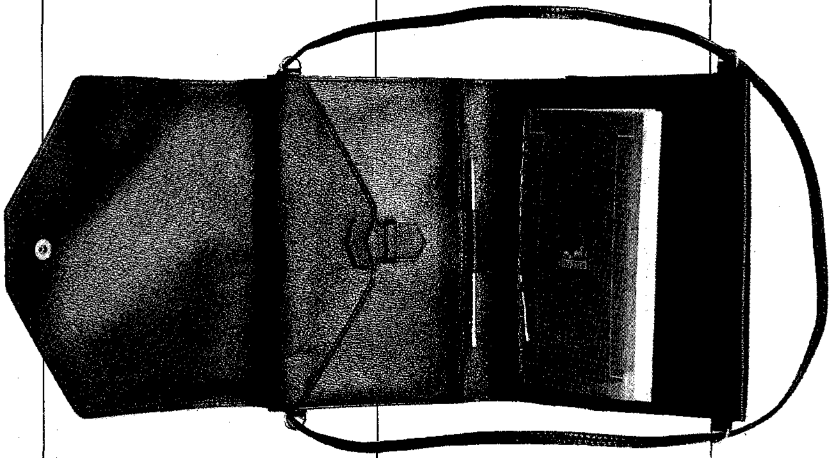




Links of diamonds and sapphires make this Art Deco bracelet a dazzler. It's $52,500 at Cartier (653 Fifth Avenue, at 52nd, 753-0111).

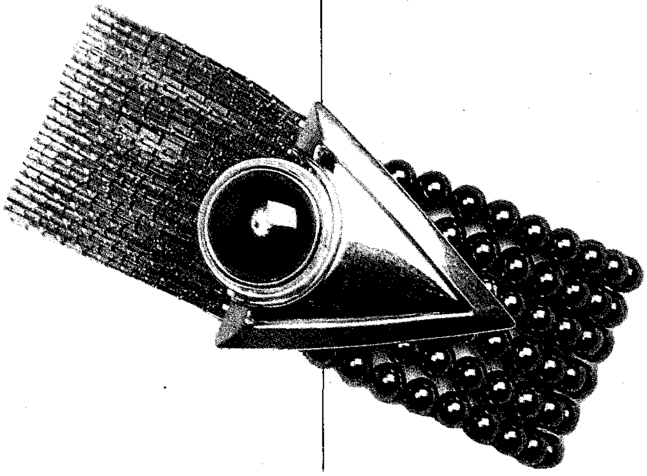


Designed for the party animal, Maya Varma's sequined-fox evening top is $540 at Bonwit Teller (second floor).



For the most elegant organized woman, this black lizard wallet-and-agenda folds up and hangs from a sexy little shoulder strap. It's $925 at Hermès (11 East 57th Street, 751-3181).

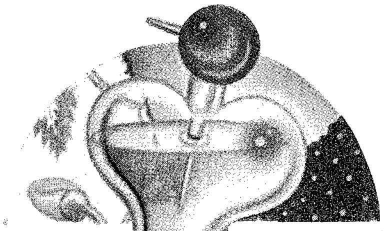
Marsha Breslow's hematite-silver-and-eighteen-karat-gold bracelet is $750 at Fortunoff (681 Fifth Avenue, near 54th, 343-8787).



JUST IN THE NICK OF TIME.

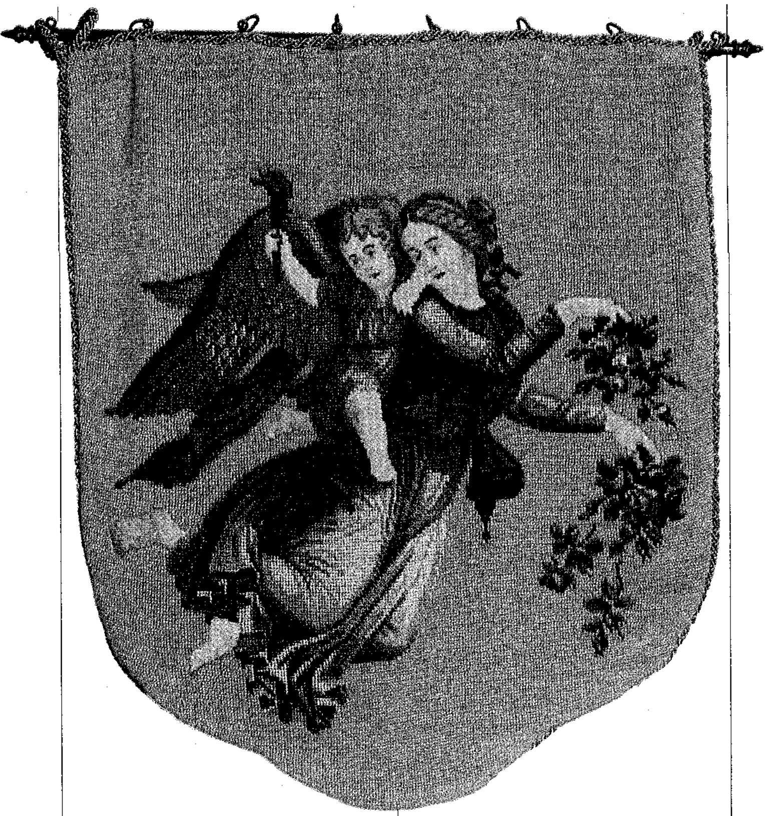
Just in time for the holidays comes the perfect gift: the ***i s*** Organizer,™ with five key makeup items in a glamorous selection of colors. (You buy your choice of five items, and the Organizer is yours free!) Press a button for Eyebrow Pencil, Eye Shadow Powder Pencil, Eyeliner Pencil, Conditioning Mascara and Conditioning Lipcolor. Each stays put until you want it, then easily clicks back. Exclusively at the ***i s*** counter at Bloomingdale's.

© 1984 ***i s*** Cosmetics, Inc.

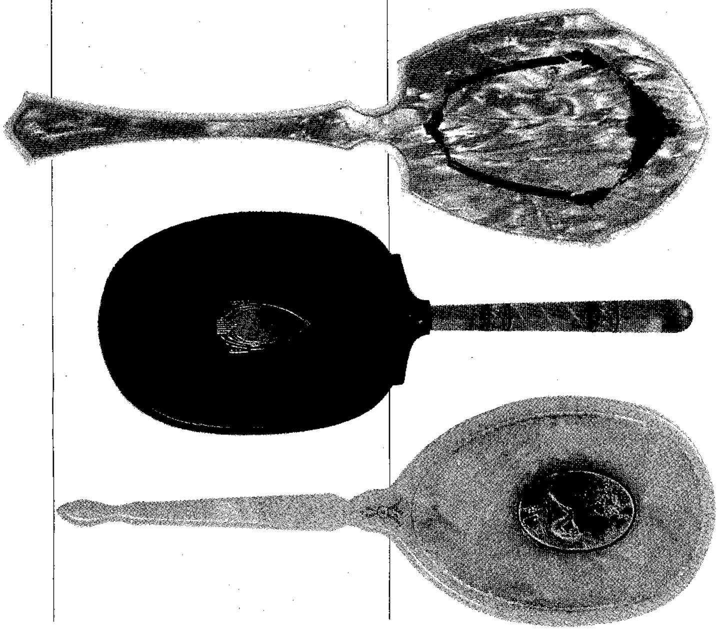


NOUVEAU RICHES

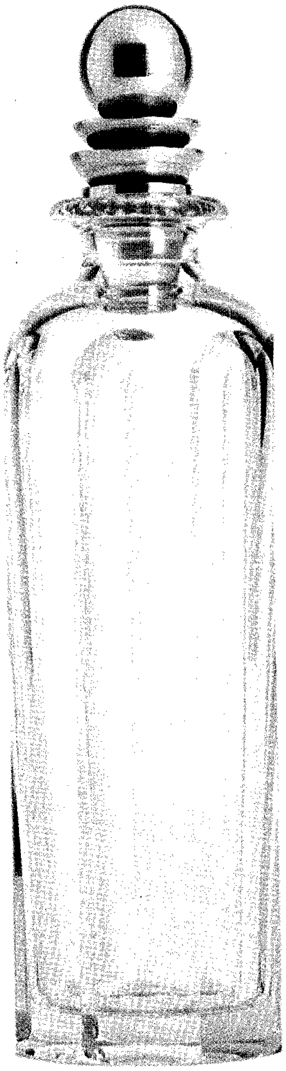
Chrome and brass make the most elegant water carafe for home or the executive suite. It's $120 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and South Street Seaport, 422-8688).



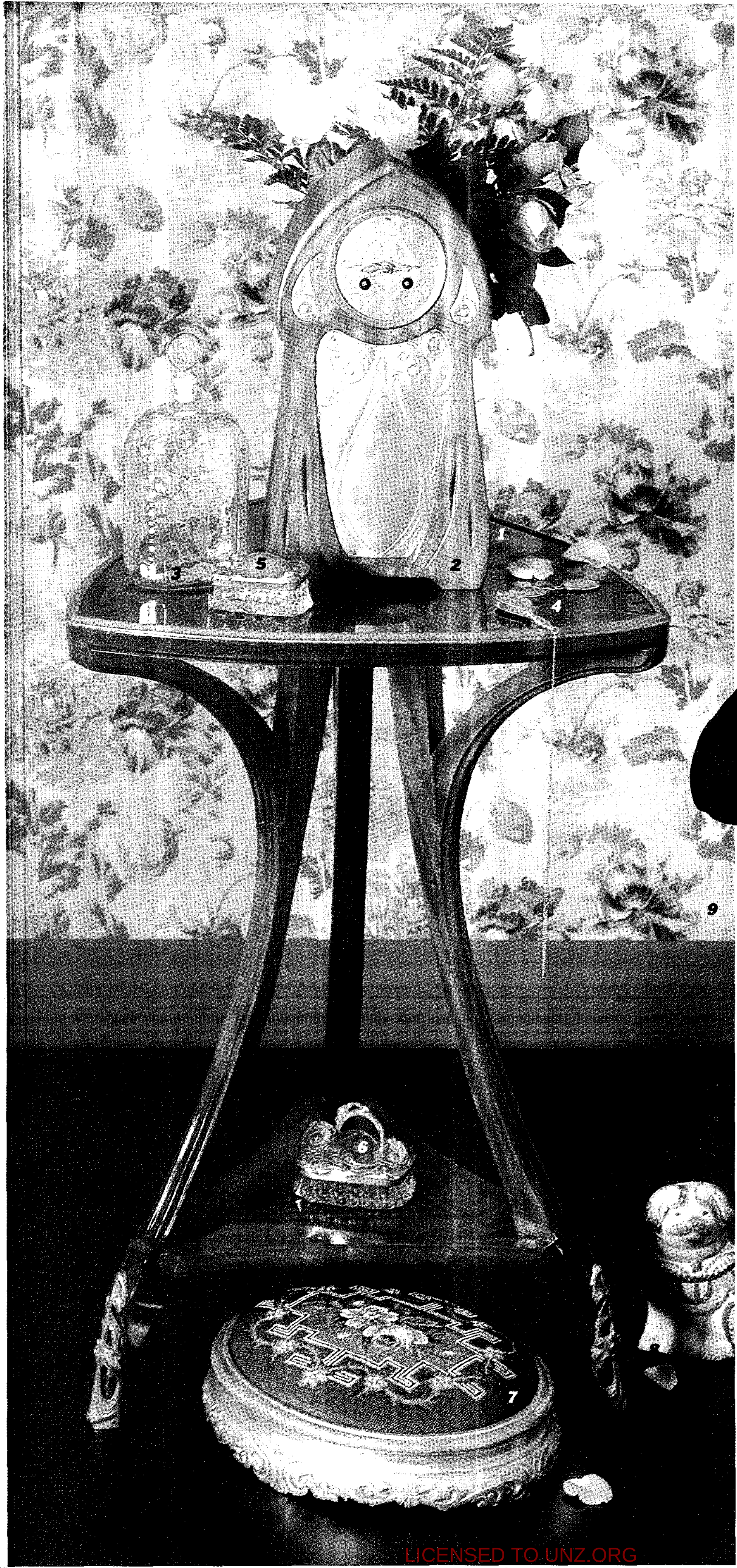
This extravagant beaded Victorian fire screen hangs from a brass rod and is $950 at Lenox Court Antiques (972 Lexington Avenue, near 70th, 772-2460).

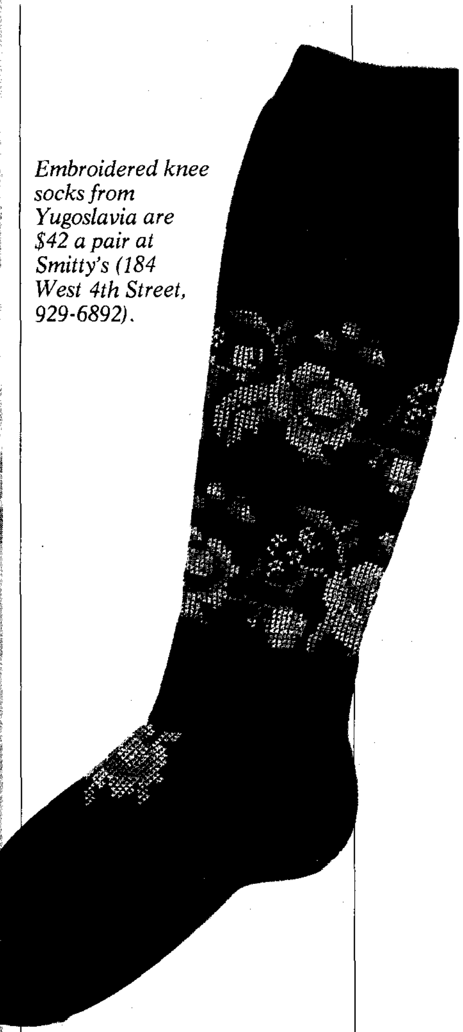


Vintage Bakelite and celluloid hand mirrors are $50 to $185 at the Belle Epoch (211 East 60th Street, 319-7870).



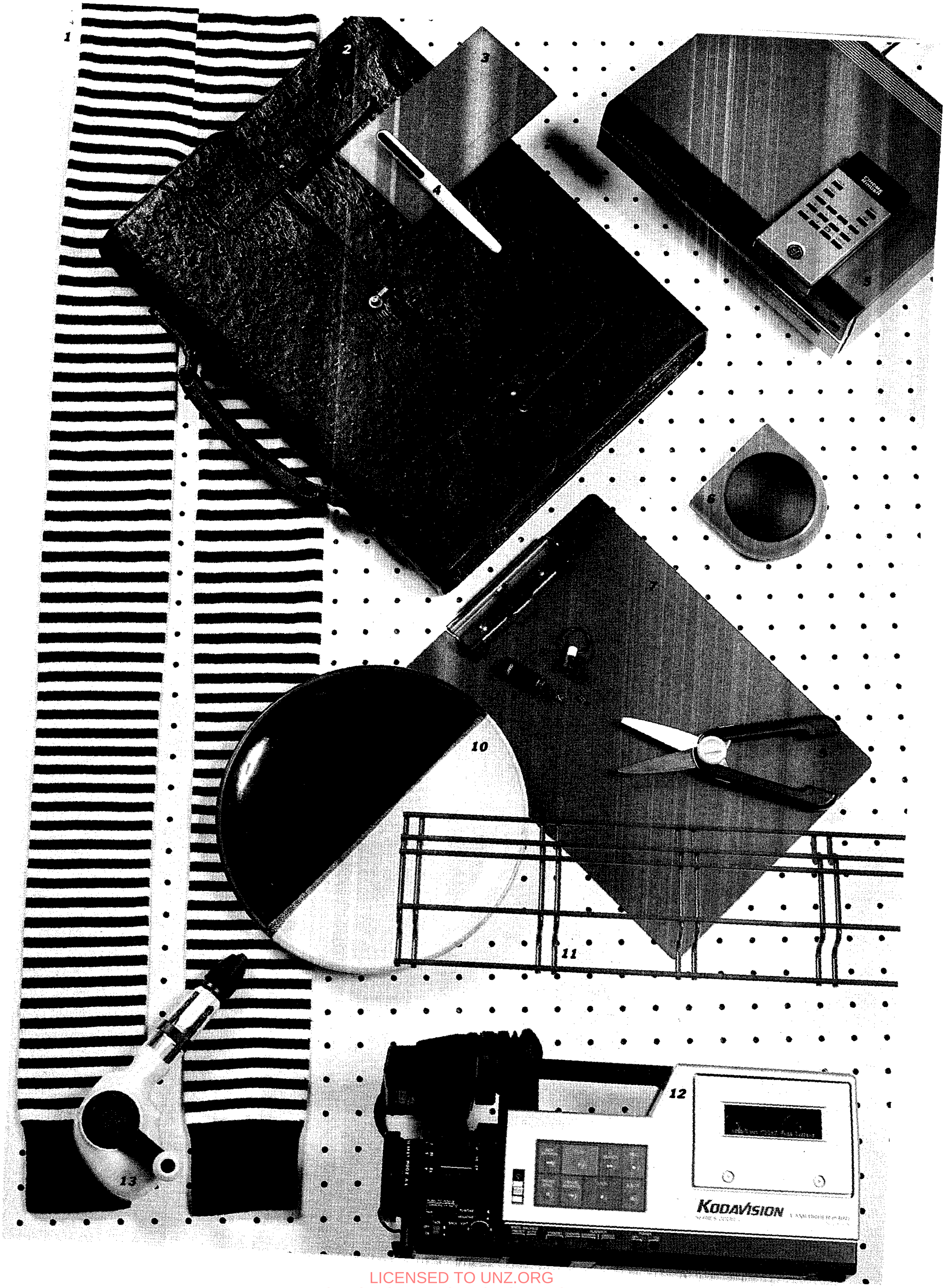
This crystal decanter, topped with a lustrous sterling-silver stopper, is by Georg Jensen and is $800 at Royal Copenhagen Porcelain (683 Madison Avenue, near 61st, 759-6457).





Embroidered knee socks from Yugoslavia are $42 a pair at Smitty's (184 West 4th Street, 929-6892).

1 & 2 *Art Nouveau table by Louis Majorelle, $5,500, and Maurice Dufrène clock, $4,500, are from Macklowe Gallery (982 Madison Avenue, near 76th, 288-1124).* ***3*** *Gold-engraved Venetian-glass decanter is $225 at the Buccellati Collection (Trump Tower, fourth floor, 308-6900).* ***4*** *Gold lorgnette, $2,800, and gold-and-diamond chain, $1,950, are from a collection at Ares Rare Jewelry (961 Madison Avenue, near 75th, 988-0190).* ***5 & 6*** *Bronze-topped Art Nouveau glass pin jars are $110 and $140 at the Belle Epoch (211 East 60th Street, 319-7870).* ***7*** *Beaded Victorian footstool is from the Renate Halpern collection, $125 to $550, at Laura Fisher at the Manhattan Art & Antiques Center (1050 Second Avenue, at 56th, 838-2596).* ***8*** *Antique Japanese "welcome" dog is $200 at Japan Interiors (814 Lexington Avenue, near 62nd, 832-0939).* ***9*** *Cabbage-rose fabric on the wall is 48-inch-square chintz tablecloths, $75 each, from Cherchez (864 Lexington Avenue, near 65th, 737-8215).*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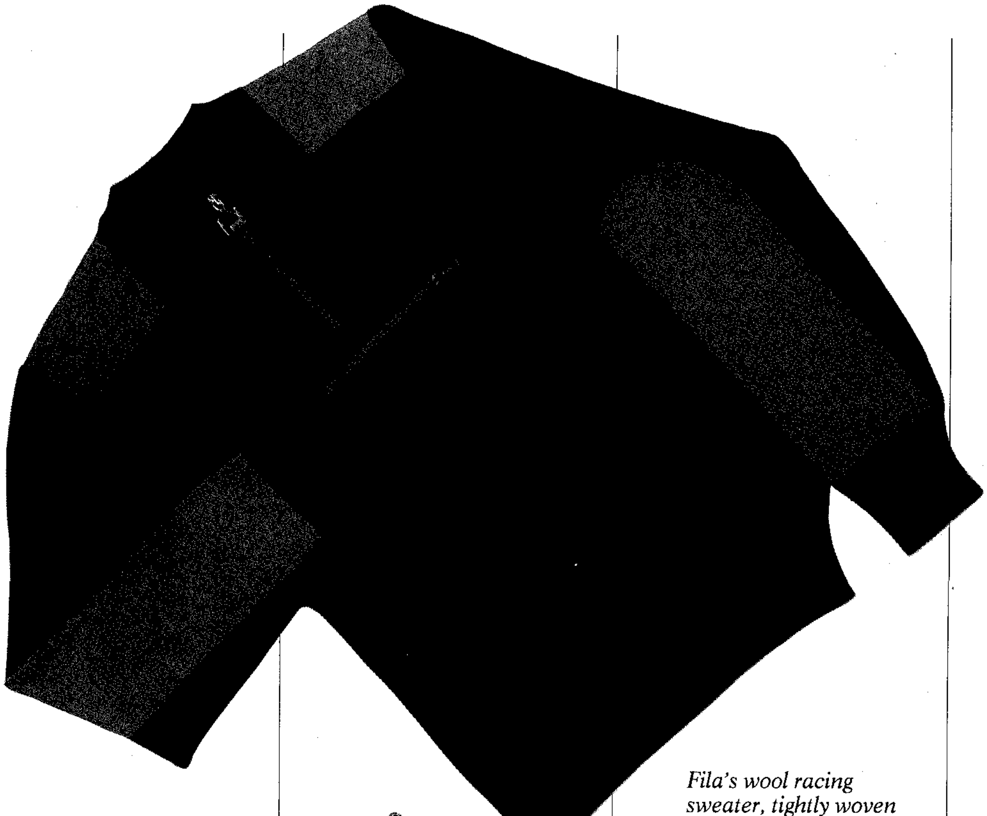
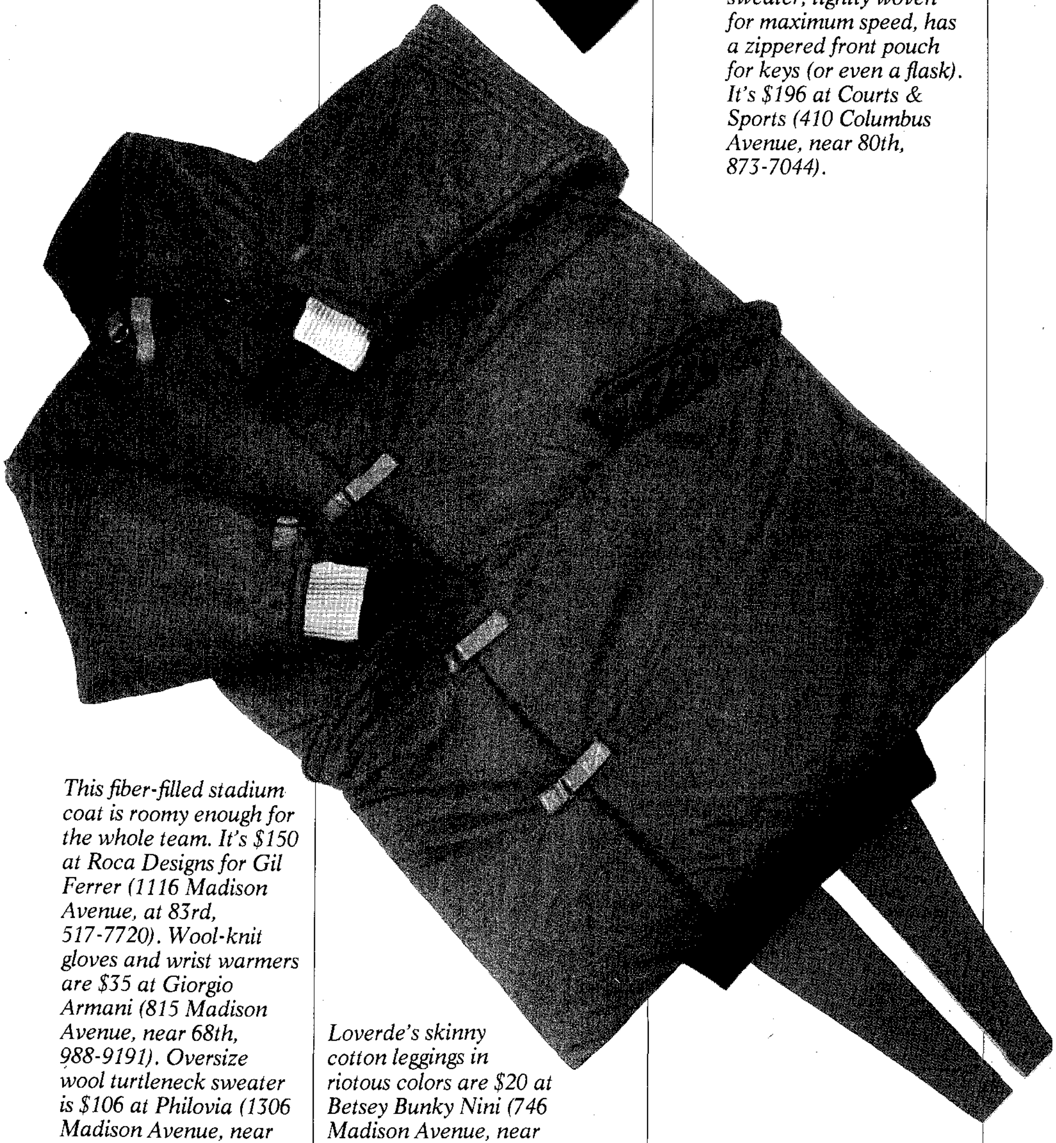
KODAVISION

THE RED AND THE BLACK

1 Striped Comme des Garcons leggings are $32 at Henri Bendel and Comme des Garçons (116 Wooster Street, 219-0661). **2** Embossed-calf briefcase folds out into a lap desk and is $475 at Margaret Howell (840 Madison Avenue, near 69th, 737-4128). **3** Leather Nava Milano pocket agenda is $17.50 at Conran's. **4** Waterman plastic fountain pen is $4.95 at Venture Stationers (1156 Madison Avenue, near 85th, 288-7235). **5** General Electric's HomeMinder lets you monitor lights, appliances, and the thermostat through your telephone when you're away from home and is $400 at Bryce Audio (115 West 40th Street, 575-8600) **6** Quartz travel alarm clock is $29.95 at Conran's. **7** Anodized-aluminum clipboard is $8.95 at Ad Hoc Housewares (842 Lexington Avenue, at 64th, 752-5488). **8** Parafernalia cylindrical key ring with dice inside is $10 at Correspondence (198 Spring Street, 219-0020). **9** Fold-back scissors are $15 at Sointu (20 East 69th Street, 570-9449) and Macy's men's shop. **10** Two-tone earthenware plate is $17.50 at Japan Interiors (814 Lexington Avenue, near 62nd, 832-0939). **11** Sports-equipment rack is $9.95 (not shown: ski-storage kit $16.50, double ball holder $9.95, bicycle hook $2.95) at Conran's. **12** Self-contained Kodavision video camera works directly through your TV (no VCR needed). It's $1,520 at S & S Sound City (58 West 45th Street, 575-0210). **13** Screwball hand drill with drill bits is $16.50 at Conran's.



Fila's wool racing sweater, tightly woven for maximum speed, has a zippered front pouch for keys (or even a flask). It's $196 at Courts & Sports (410 Columbus Avenue, near 80th, 873-7044).



This fiber-filled stadium coat is roomy enough for the whole team. It's $150 at Roca Designs for Gil Ferrer (1116 Madison Avenue, at 83rd, 517-7720). Wool-knit gloves and wrist warmers are $35 at Giorgio Armani (815 Madison Avenue, near 68th, 988-9191). Oversize wool turtleneck sweater is $106 at Philovia (1306 Madison Avenue, near 92nd, 348-1254). Mimi

Loverde's skinny cotton leggings in riotous colors are $20 at Betsey Bunky Nini (746 Madison Avenue, near 65th, 744-6716).

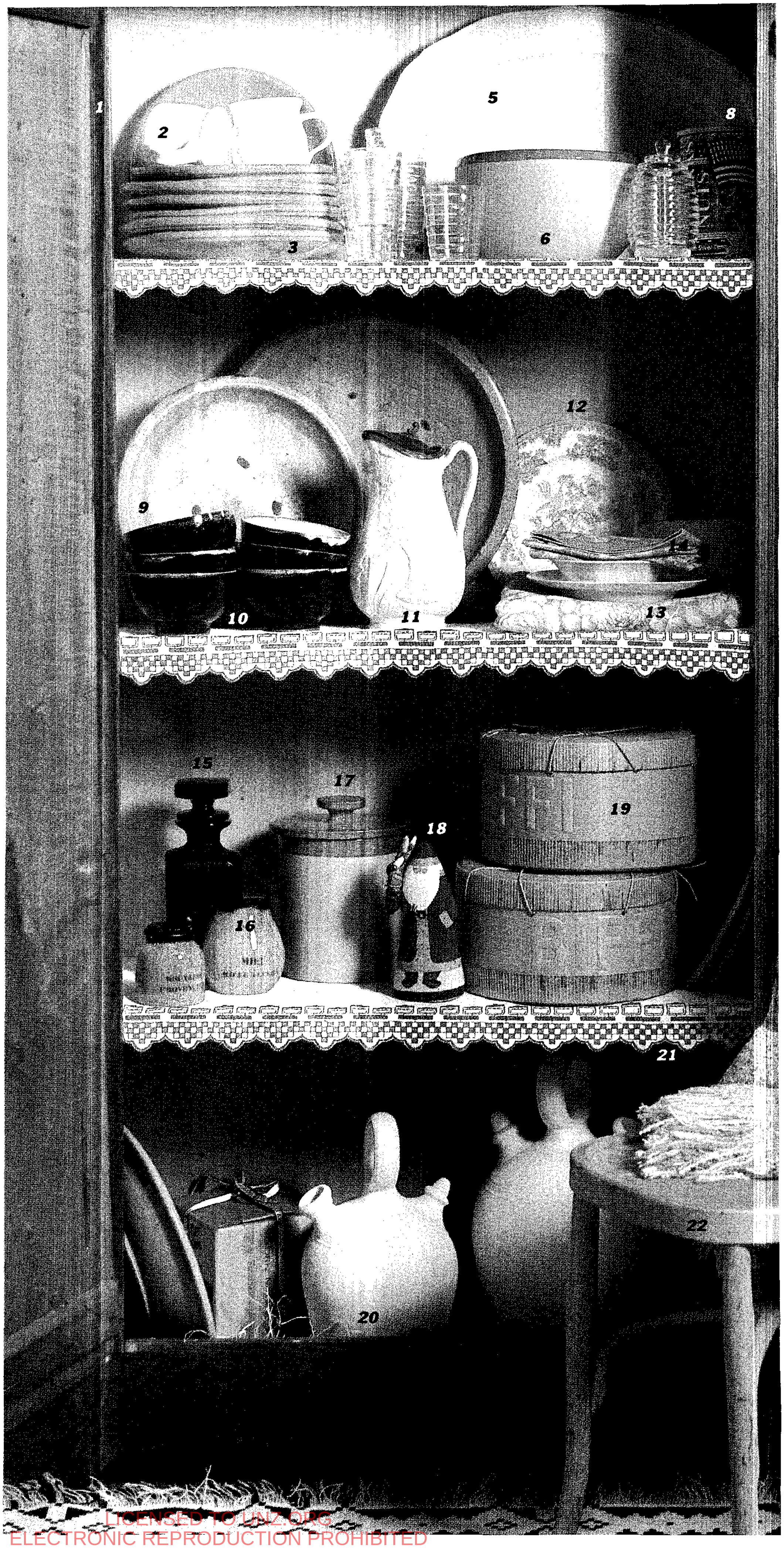
1 *Antique Spanish cupboard is $700 at Cobweb Antiques (116 West Houston Street, 505-1558).* ***2*** *Sylvia Finkle's tea set (sugar and creamer shown) is $270 at Downtown Potters' Hall (113 Mercer Street, second floor, 226-8265).* ***3*** *Glazed-terra-cotta plates are $6 and $8 at Cobweb Antiques.* ***4*** *Alvar Aalto glasses are six for $5 at the Museum of Modern Art Store (11 West 53rd Street, 708-9700).* ***5*** *White platter is $40 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and South Street Seaport, 422-8688).* ***6*** *Red-rimmed clay bowl is $25 in Macy's Cellar.* ***7*** *Acrylic honey jar with dripper is $12.50 at Lucidity (775 Madison Avenue, near 66th, 861-7000).* ***8*** *The Silver Palate's Fireworks mixed nuts are about $18 in Bloomingdale's and Saks Fifth Avenue's gourmet shops.*

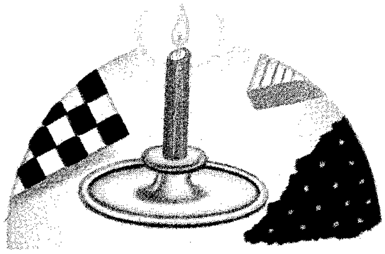
9 & 10 *Antique earthenware plates ($110 to $200) and blue bowls ($9) are from Japan Interiors (814 Lexington Avenue, near 62nd, 832-0939).* ***11*** *Antique salt-glazed stoneware jug with pewter lid is $115 at Lenox Court Antiques (972 Lexington Avenue, near 70th, 772-2460).* ***12*** *Classic Asiatic Pheasant–pattern earthenware pieces are $3.50 to $5 at Conran's.*

13 & 14 *French cotton-damask 60-inch-square tablecloth ($60) and oversize napkin ($8) are at the Cooper-Hewitt Museum (2 East 91st Street, 860-6868).*

15 *Antique green glass decanter is $300 at M. H. Stockroom (by appointment: 752-6696).* ***16*** *Fat red pots of honey ($15) and mustard ($9) are at Saks's gourmet shop.*

17 *Clay canister is $37.50 in Macy's Cellar.* ***18*** *Santa doll is $22 at Pineapple Primitives (Cannon's Walk, South Street Seaport, 608-4803).* ***19*** *Biffi panettone is $20 at Chelsea Foods (198 Eighth Avenue, near 20th, 691-3948, and 113 Greenwich Avenue, 929-8830).* ***20*** *Clay jugs are $18 to $25 at Cobweb Antiques.* ***21*** *French embroidered-cotton shelf borders are $8.50 a yard at Howard Kaplan's French Country Store (35 East 10th Street, 674-1000).* ***22*** *Ladder-back chair is $60 at Cobweb Antiques.* ***23*** *Studio Donegal Irish throw is $150 at Saks.* ***24*** *Black-and-white Welsh wool throw is $285 at Barneys.*

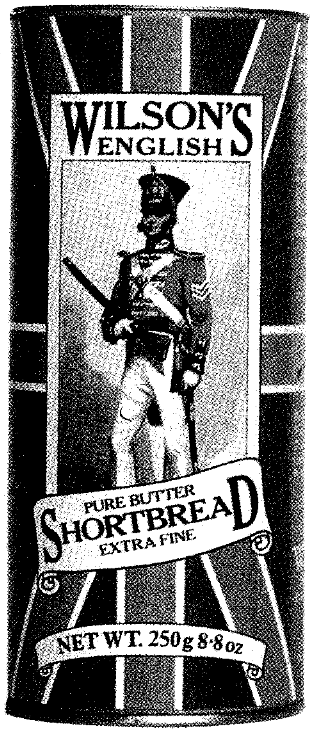




COUNTRY CUPBOARD

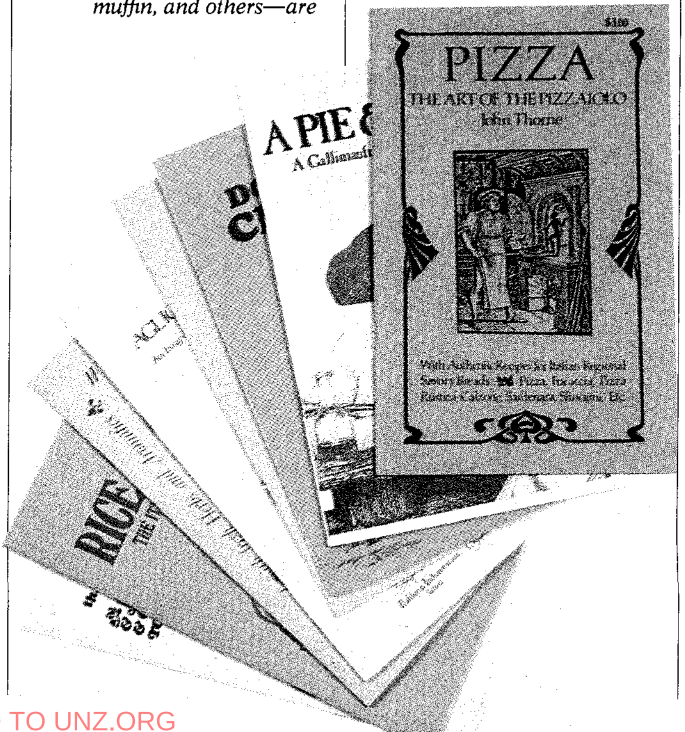
For perfect pancakes, a non-stick soapstone griddle ($85) and Kenyon's pancake mixes (cornmeal, buttermilk-and-honey, and honey-and-buckwheat, too, $2.75 to $2.90) at Dean & DeLuca (121 Prince Street, 431-1691).

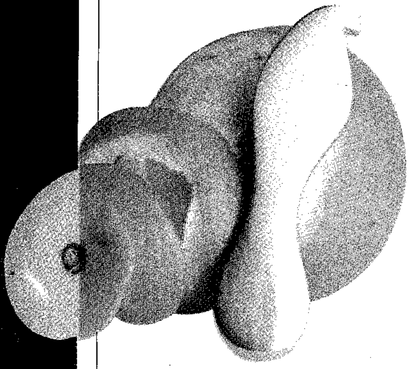
Kenyon's
Old-fashion
Buckwheat
Pancake Mix


WILSON'S
ENGLISH
PURE BUTTER
SHORTBREAD
EXTRA FINE
NET WT. 250g 8·8oz

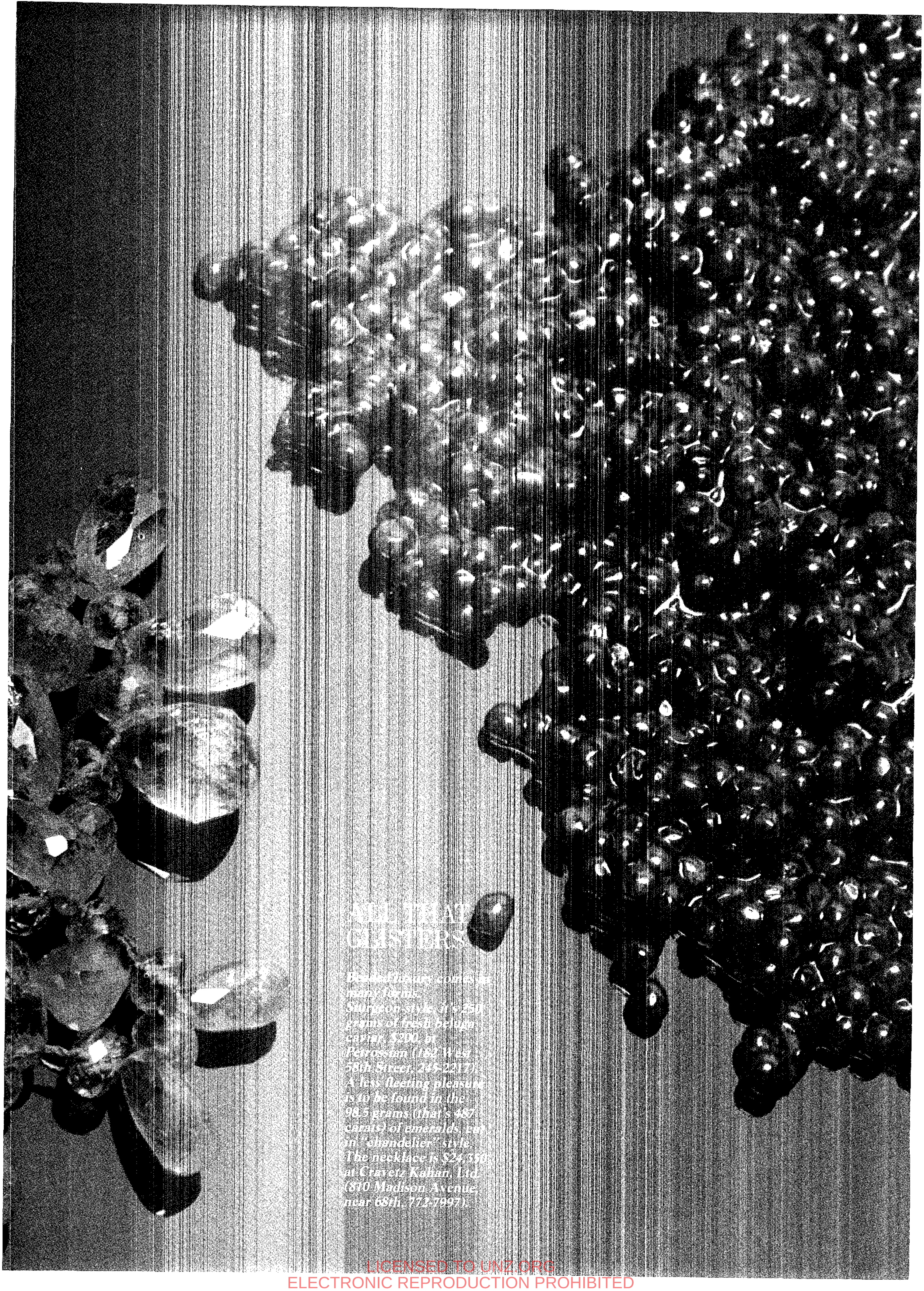
Shortbread cookies from England—some plain, some with almonds, others with ginger—are $4.25 in cardboard "soldier" canisters in B. Altman's gourmet shop.

John Thorne's charming treatises—on pub grub, onion soup, the dill crock, the English muffin, and others—are $3 each at Kitchen Arts & Letters (1435 Lexington Avenue, near 94th, 876-5550).


PIZZA
THE ART OF THE PIZZAIOLO
John Thorne
A PIE
RICE

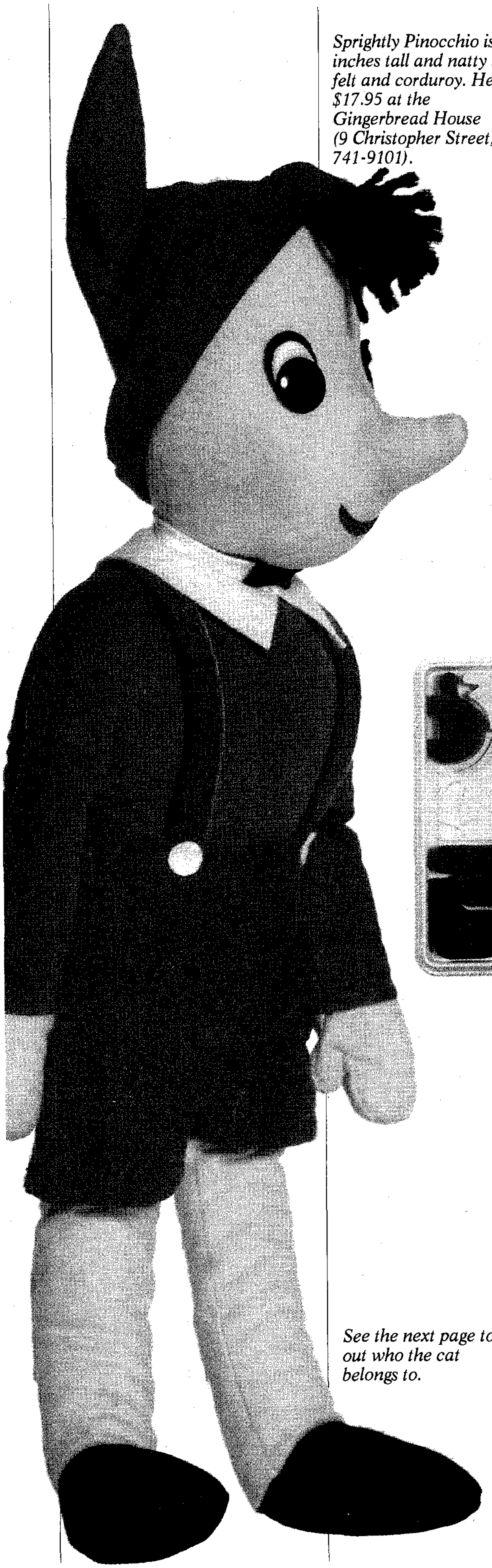


For the most sophisticated bar, add this sleek stainless-steel orange peeler by Georg Jensen. It's $15 at Royal Copenhagen Porcelain (683 Madison Avenue, near 61st, 759-6457).

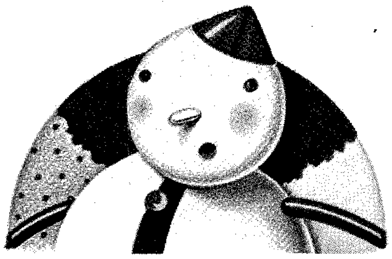


ALL THAT GLISTERS

Beaded luxury comes in many forms. Sturgeon-style, it's 250 grams of fresh beluga caviar, $200, at Petrossian (182 West 58th Street, 245-2217). A less fleeting pleasure is to be found in the 98.5 grams (that's 487 carats) of emeralds, set in "chandelier" style. The necklace is $24,550 at Cravetz Kahan, Ltd. (810 Madison Avenue near 68th, 772-7997).

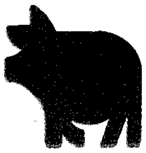


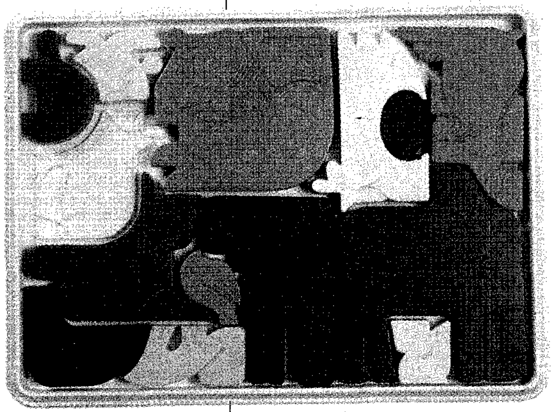
Sprightly Pinocchio is 28 inches tall and natty in felt and corduroy. He's $17.95 at the Gingerbread House (9 Christopher Street, 741-9101).



THE PLAY'S THE THING

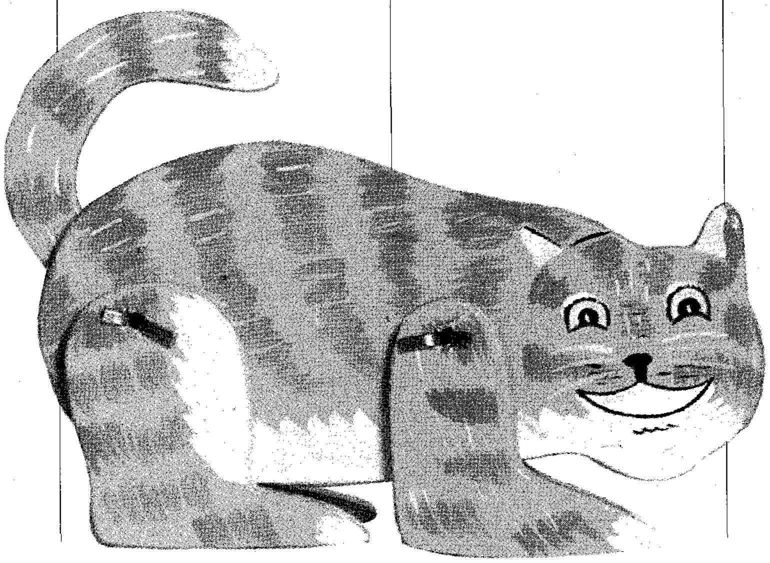
__1__ Cardboard teddy filled with "gummy" bears is $6 at E.A.T. at Henri Bendel. __2__ Wood policeman stacking toy is $8.95 at Conran's. __3__ Tartan-covered black sheep is $40 on Lord & Taylor's fifth floor. __4__ Robot penny bank is $6.95 at Star Magic (743 Broadway, near 8th, 228-7770). __5__ Soft Tyrolean doll is $18 at Dollsandreams (1421 Lexington Avenue, near 93rd, 876-2434). __6__ Wood praying-mantis pull toy is $25 at Childcraft (155 East 23rd Street, 674-4754, and 150 East 58th Street, 753-3196). __7__ Canadian-Eskimo vest is $38 at the Alaska Shop (31 East 74th Street, 879-1782). __8__ English "Super Pig" is $6.95 at Conran's. __9__ Barron's "Little Brown Bear" books are $3.50 each at Childcraft. __10__ Articulated wood alligator pull toy is $25 at Mythology (370 Columbus Avenue, near 78th, 874-0774). __11__ Breakfast jigsaw puzzle is $17.95 at the Able Child (325 West 11th Street, 255-0068). __12__ Pig water bottle is $18 at Lee Bailey at Bendel's. __13__ Amish-style Noah's Ark is $55 at Cherchez (864 Lexington Avenue, near 65th, 737-8215). __14__ Hand-painted school slates are $16 to $30 on Lord & Taylor's fifth floor. __15__ VW staplers are $11.50 each at Penny Whistle Toys (448 Columbus Avenue, near 81st, 873-9090, and 1283 Madison Avenue, near 91st, 369-3868). __16__ Upholstered rocking chair (with ottoman) is $175 at Jenny B. Goode (1194 Lexington Avenue, near 81st, 794-2492). __17__ Crib blanket is $85 at the Alaska Shop. __18__ Traditional baseball bat painted by our photographer. __19__ Wood toucan bank is $36 at Hot House (345 West Broadway, 966-7978).

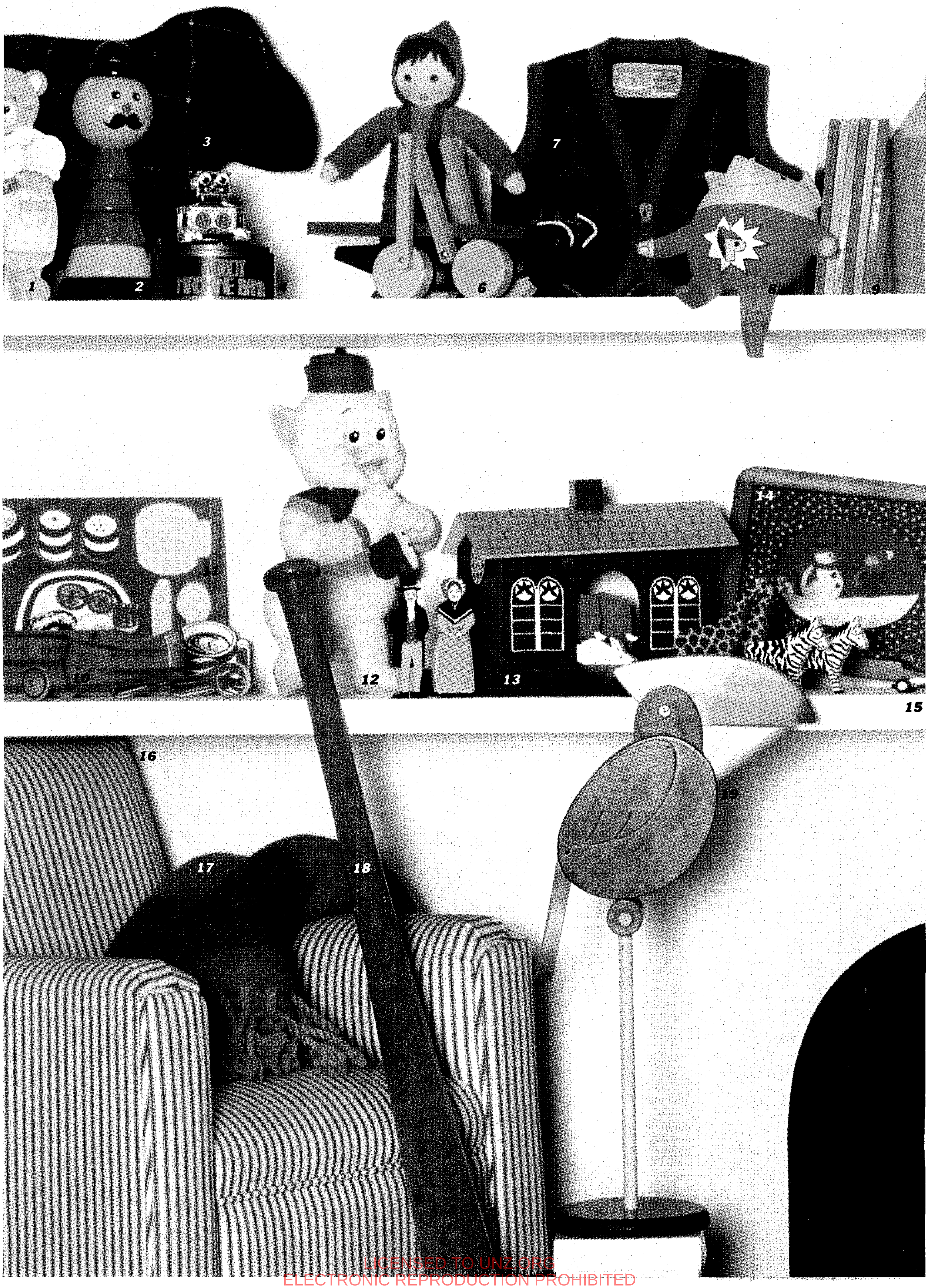




The animals in this circus-bright plastic puzzle are cookie cutters. The set is $5.95 at all Pottery Barn stores.

See the next page to find out who the cat belongs to.

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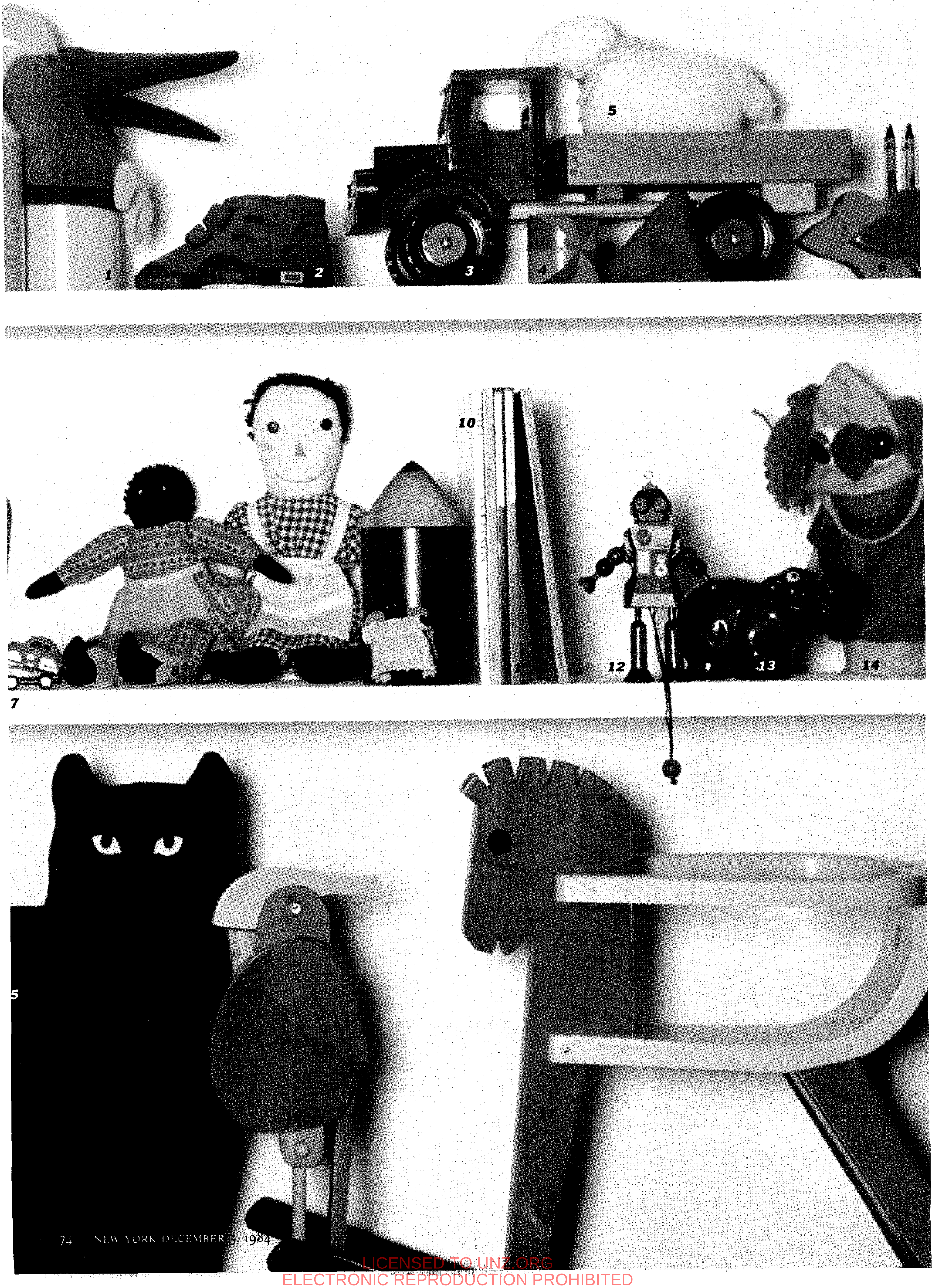
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__1__ Stuffed-Oids hand puppet is $10 at Robin's Nest (1397 Second Avenue, near 73rd, 737-2004). __2__ Velcro-closure Enrico Coveri shoes are $38 and $42 at Wendy's Store (131 Wooster Street, 533-2305). __3__ Wood dump truck is $16.95 at Conran's. __4__ Plastic Odd Balls puzzles are three for $9.95 at Star Magic (743 Broadway, near 8th, 228-7770). __5__ Cuddly lamb is $14 at Cherchez (864 Lexington Avenue, near 65th, 737-8215). __6__ Mouse crayon holders are $20 each at Barneys. __7__ VW staplers (see previous page). __8__ Cloth folk dolls are $9 to $47 at Sweet Nellie (1262 Madison Avenue, near 90th, 876-5775). __9__ "Pencil" bank-bookend is $8.95 at Conran's. __10__ Feelings, *by Aliki, published by Greenwillow Books, is $10.25. __11__ Barron's* Einstein, Leonardo, Mozart, *and* Picasso *books are $6.95 each at Conran's. __12__ Robot pull puppet is $11.50 at the Cooper-Hewitt Museum (2 East 91st Street, 860-6878). __13__ Hippo bubble bath is $6 at Johnny Jupiter (884 Madison Avenue, near 71st, 744-0818). __14__ Hand puppet is $5 at Penny Whistle Toys (448 Columbus Avenue, near 81st, 873-9090, and 1283 Madison Avenue, near 91st, 369-3868). __15__ Cat blackboard is $10 on Bergdorf Goodman's seventh floor. __16__ Parrot bank (see previous page). __17__ Spielgut rocking horse is $95 at Childcraft (155 East 23rd Street, 674-4754, and 150 East 58th Street, 753-3196).*

HEIRISWIL
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13
FRAUEN

Kids can push cars along streets and tunnels of this cardboard village, then fold it up and store it on a bookshelf. It's $52 at Dollsandreams (1421 Lexington Avenue, near 93rd, 876-2434).

This flannel-sheet set (two twin-size sheets and a pillowcase) depicts the world and its wildlife. It's $35 on B. Altman's fourth floor.

The Cheshire cat (previous page) trails Alice and the rest of the Wonderland bunch. The eight-piece set is $40 at the Cooper-Hewitt Museum (2 East 91st Street, 860-6878).

In this style 10/6

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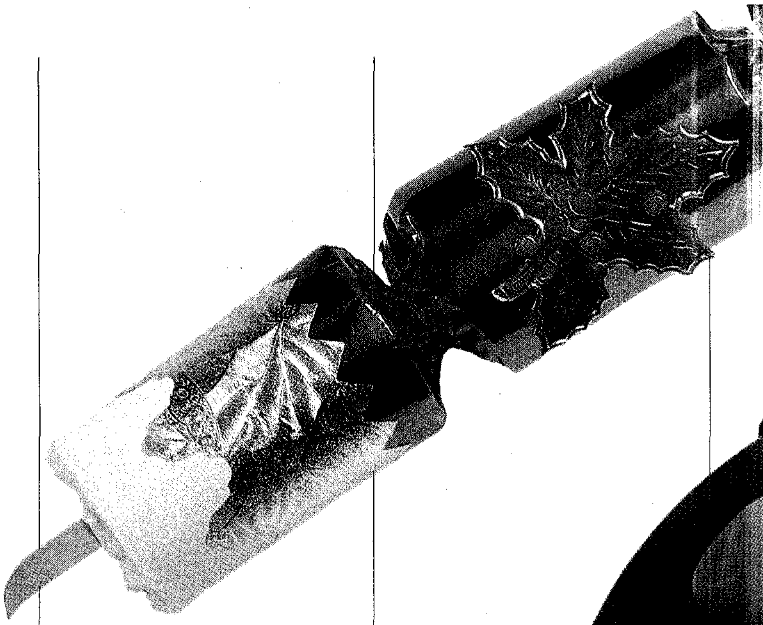
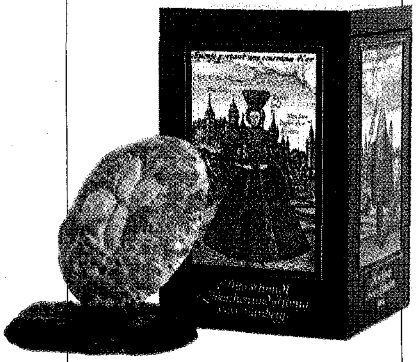
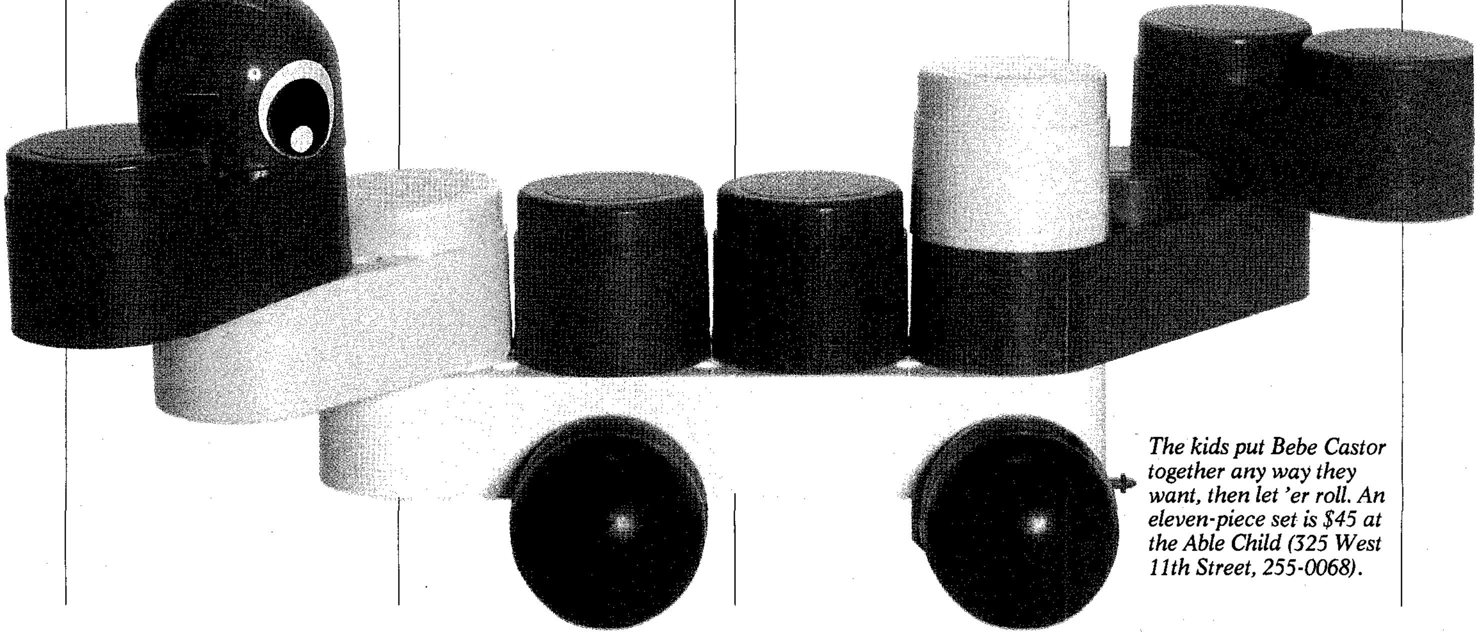


Traditional English Christmas "crackers" add snap to seasonal dinner parties. A box of twelve is $15 at Diversions (905 Madison Avenue, near 73rd, 737-7073).

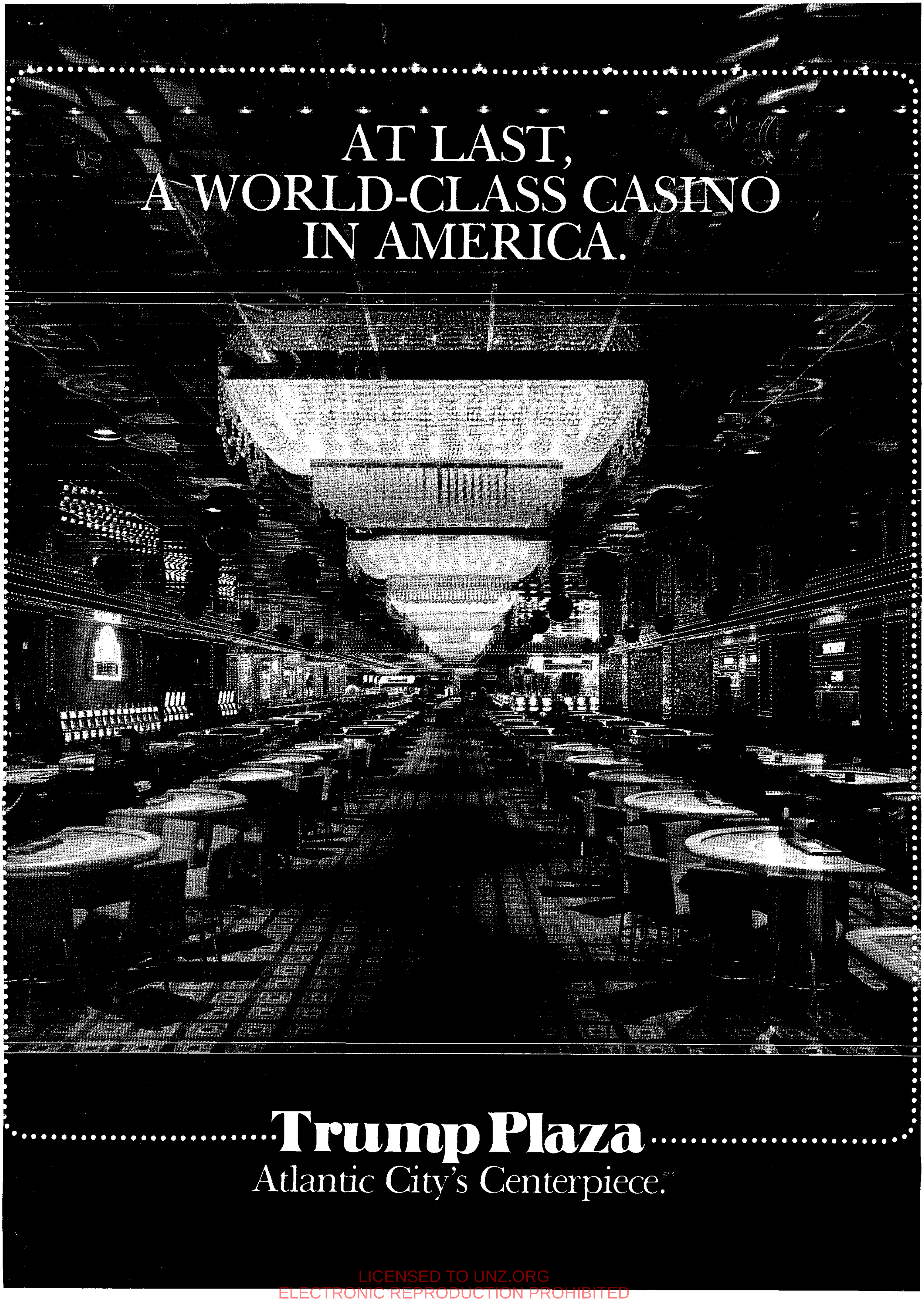
Eight giant iced-gingerbread cookies from Germany in a regal tin are $19 at Dean & DeLuca (121 Prince Street, 431-1691).



Black leather folding chair is $300 at D. F. Sanders (952 Madison Avenue, at 75th, 879-6161, and 386 West Broadway, 925-9040). Ralph Lauren sweater is $120 on Macy's main floor. Felt cap is $55 at Giorgio Armani (815 Madison Avenue, near 68th, 988-9191). Shiny red hiking boots are $110 at Joseph Tricot (804 Madison Avenue, near 67th, 570-0077, and 320 Columbus Avenue, near 75th, 787-0036).



The kids put Bebe Castor together any way they want, then let 'er roll. An eleven-piece set is $45 at the Able Child (325 West 11th Street, 255-0068).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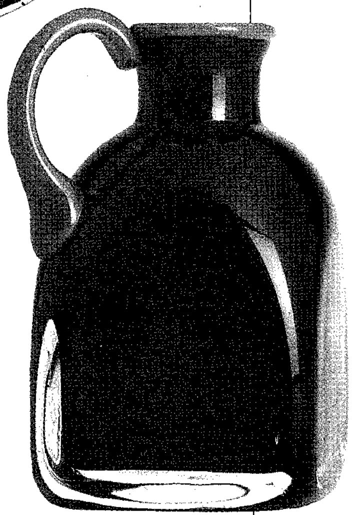

Erika Lagerbielke's limited-edition chubby crystal decanter for Orrefors is $550 at Gallery Nilsson (138 Wooster Street, 982-8509).

Plant chives near the roses, watch out for Acts of God, and you may win the Garden Game. Imported from England, it's $24.95 at Conran's.

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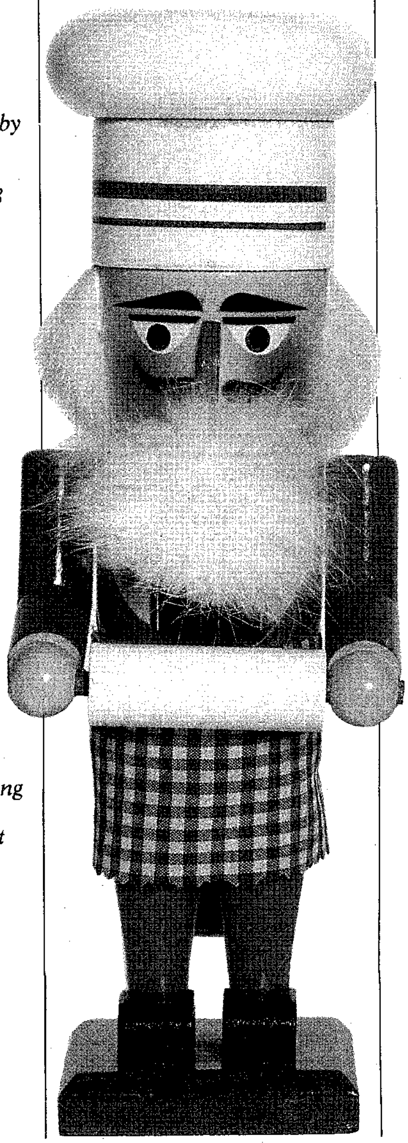
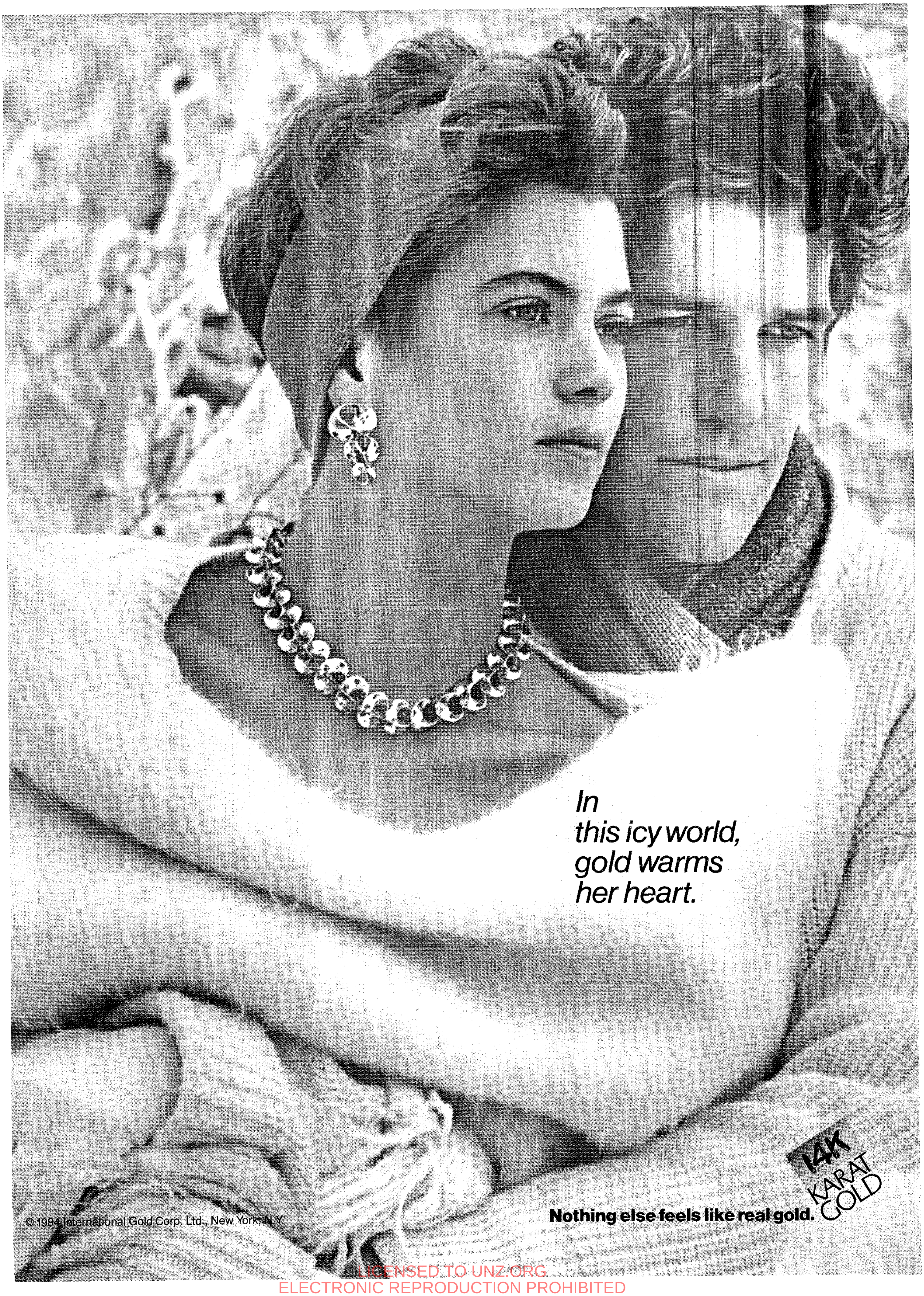


This whimsical chef nutcracker is a charming update on the traditional. He's $22 at Flights of Fancy (450 East 78th Street, 772-1302).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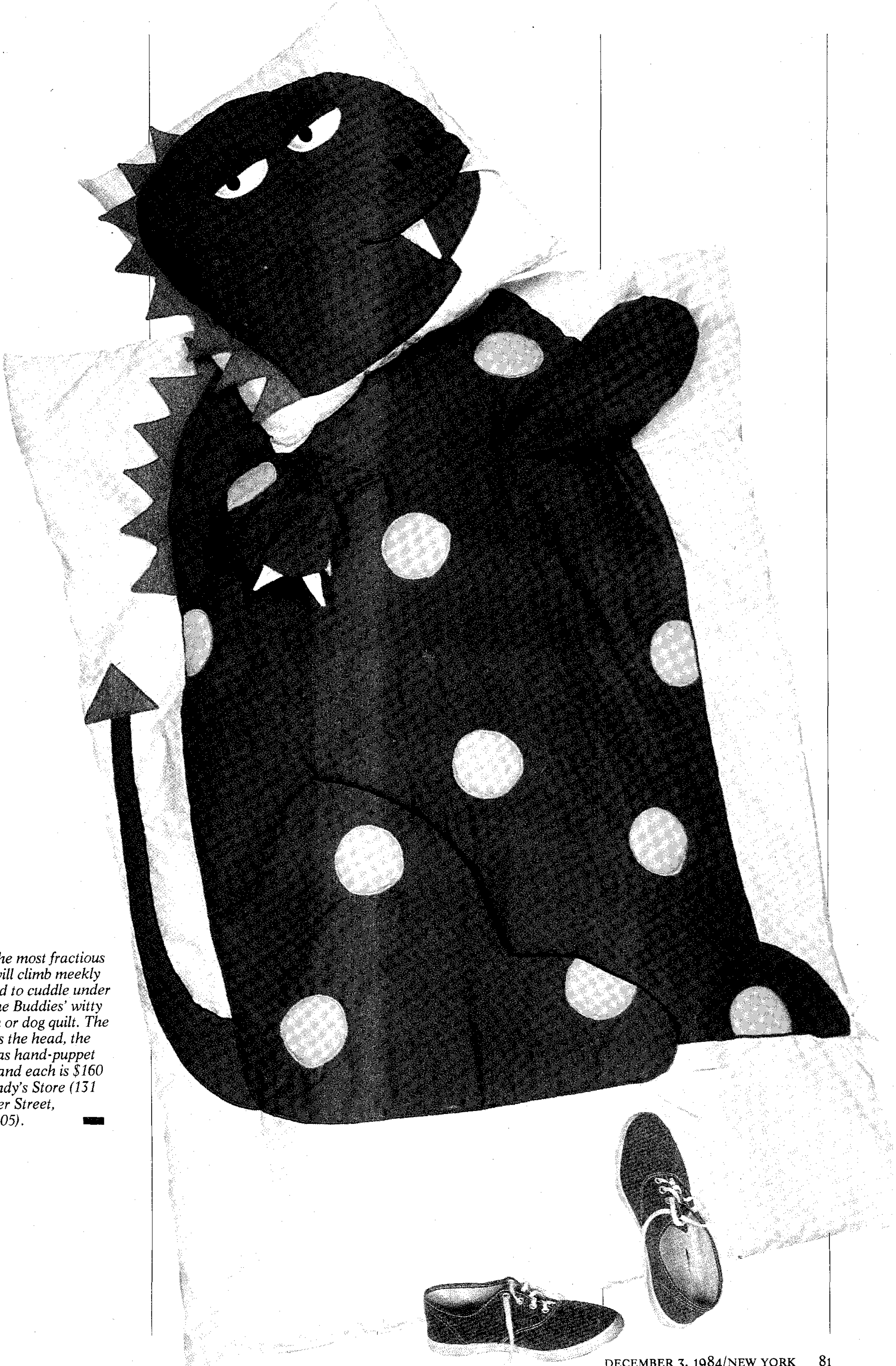


Even the most fractious child will climb meekly into bed to cuddle under Bedtime Buddies' witty dragon or dog quilt. The pillow's the head, the quilt has hand-puppet paws, and each is $160 at Wendy's Store (131 Wooster Street, 533-2305). ■

'DENTED PRIDE'

THE RED-FERRARI MURDER CASE • BY LINDA WOLFE

On a SoHo street corner one warm September evening last year, a clunky 1964 Chevy station wagon dented the rear of a new red Ferrari. The Ferrari was being driven by Frank Magliato, the 32-year-old owner of a SoHo boutique. A 24-year-old New Jersey man named Anthony Giani, who had come to the city to buy drugs, was riding in the Chevy. Before the night was out, the businessman would go home, get a gun, and shoot the visitor from New Jersey right above the eye.

Men have often taken up arms to avenge an injury to their country, their home, their family, but this was apparently something else—an act of rage for injuries inflicted on an automobile. Giani died in St. Vincent's Hospital three days later. Magliato was put on trial and convicted of murder.

After the trial, three of the twelve jurors had second thoughts and appealed to the judge to set aside the verdict, saying they hadn't quite understood what they were doing. But the judge explained that the law is adamant on this point. Once a jury has reached a verdict, individual jurors can't discredit it. On November 1, Magliato was sentenced to fifteen years to life in prison.

He had led an exemplary life until the day of the accident. No one who knew him believed him capable of violence—let alone murder. And yet, when confronted by Anthony Giani, Frank Magliato apparently lost his normal restraint. Nietzsche warns, "Whoever fights monsters should see to it that in the process he does not become a monster." In the space of a few, crucial moments on a late-summer evening, Frank Magliato turned as reckless and violent as the man who became his victim.

If Frank Magliato's life came apart with lightning speed, Anthony Giani's life had been slowly unraveling for years—at least since 1977, when he first started using heroin. He was eighteen then, a slim, average-size young man without any particular direction to his days. He'd dropped out of high school at sixteen, taking jobs as an elevator operator, a cabdriver, a cab dispatcher, a factory worker. Nothing lasted.

He was born in 1959 to Rosemarie and Anthony Giani Sr. of Jersey City. The couple had two other children in quick succession, Donna and Michelle. Shortly after Michelle was born, when Anthony was six, the Gianis split up. Mrs. Giani said her life was terribly hard after that. She had to go to work to support her children, and she took a job in Manhattan, working as a secretary for Merrill Lynch. The children were left in the care of their grandmother—a particular hardship because Michelle was brain-damaged and needed constant attention. Worse, the family was always on the move. Mrs. Giani couldn't afford to buy a home, but she wanted her children to grow up in a middle-class neighborhood on a quiet, crime-free street. So she rented. But it seemed, she told me, "as if whenever we'd get settled and live in a house for a year, the owners would decide to sell, and we'd be looking again."

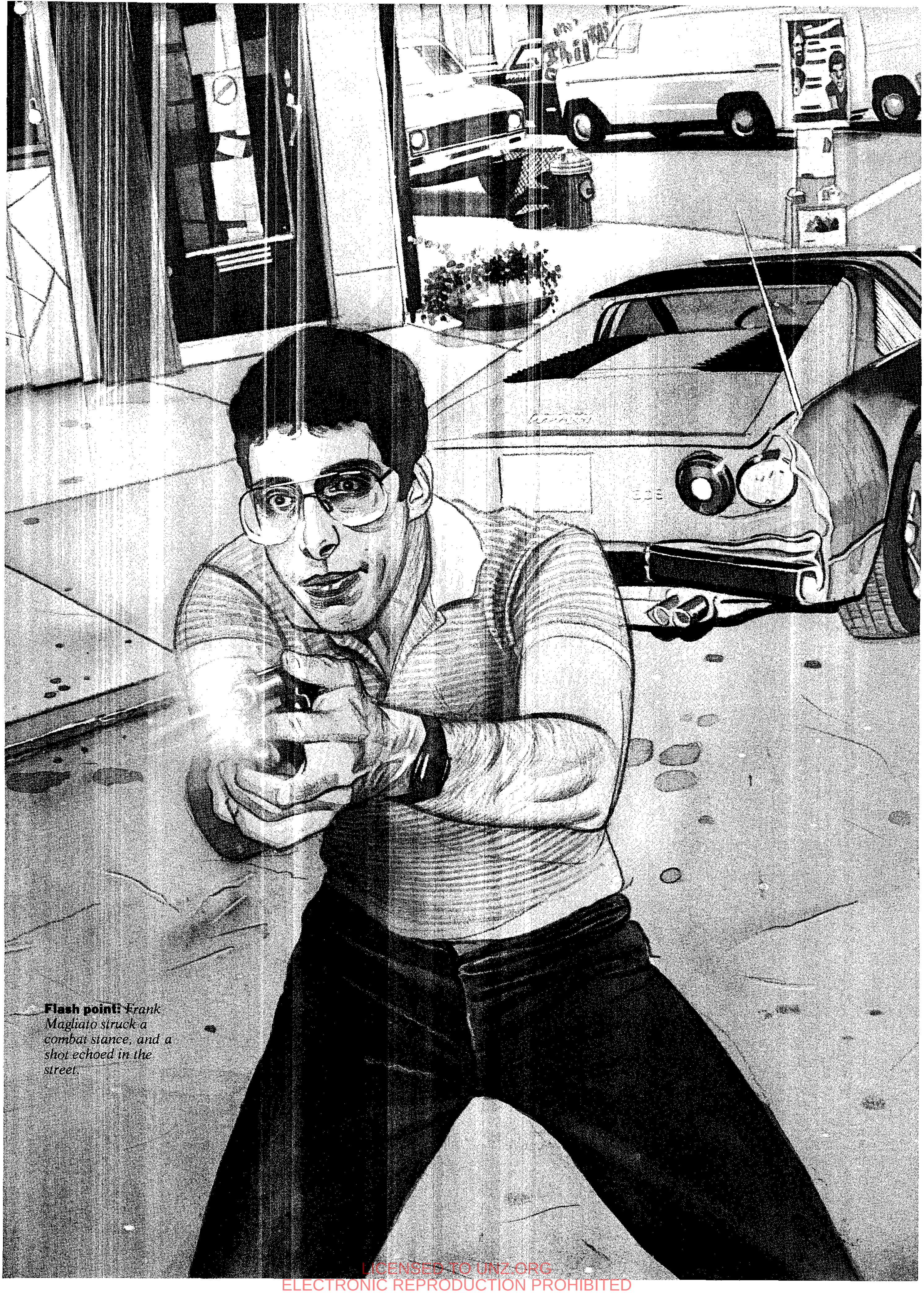
Still, the family got by. Holding onto her job at Merrill Lynch for sixteen years, Rosemarie Giani ultimately sent Michelle to a special private school and Donna to college. But Anthony became more and more of a problem.

He kept getting arrested—in 1979, for receiving stolen property; in 1980, for burglary and theft; in 1981, for lying drunk on a street. Later in 1981, he was arrested several more times—for having a concealed knife, for stealing a CB radio, for ripping up a traffic ticket. In some cases, the charges were dismissed; in others, he was convicted and paid small fines.

He often got into fights. When a cabdriver complained that he'd failed to pay for a ride, Giani battered the cab. In a bar, he attacked a man who had accidentally shoved his girlfriend. Once, he even beat up the girlfriend. Worst of all, according to a probation report, he beat his brain-damaged sister.

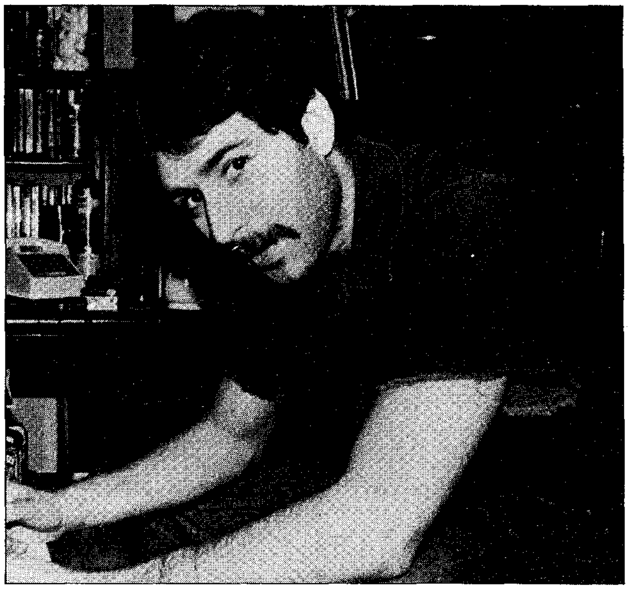
Giani had tremendous anger and a violent, terrifying temper. The girlfriend told an investigator that even when he

Illustration by Julian Allen.



Flash point: *Frank Magliato struck a combat stance, and a shot echoed in the street.*

DIFFERENT DIRECTIONS: *While Anthony Giani was being given a urine test for drugs in New Jersey, Frank Magliato was starting his Labor Day weekend at his summer rental in Southampton.*



The victim: *Anthony Giani had a history of violence.*

wasn't high on drugs "he would have tantrums and fits of anger. He'd cry or plead or bang his head against the wall, lie on the floor and kick his feet, or pull out his hair." She recalled going with him once to Union Square, where he tried to buy drugs. When some dealers attempted to rip him off, he "became crazed, began screaming and pushing them around. Guns went off in the air, and he kept right on fighting and arguing." When he was high on drugs, his tantrums were even stranger. "One night, I was at Anthony's house," the girlfriend said, "and all of a sudden, he got real angry and started spitting at the TV, which was turned off. . . . I became very frightened and wanted to leave, but he wouldn't let me. I got more scared and had to lock myself in the bathroom to protect myself. He was banging on the door, and if he got to me, I'm sure he would have hurt me."

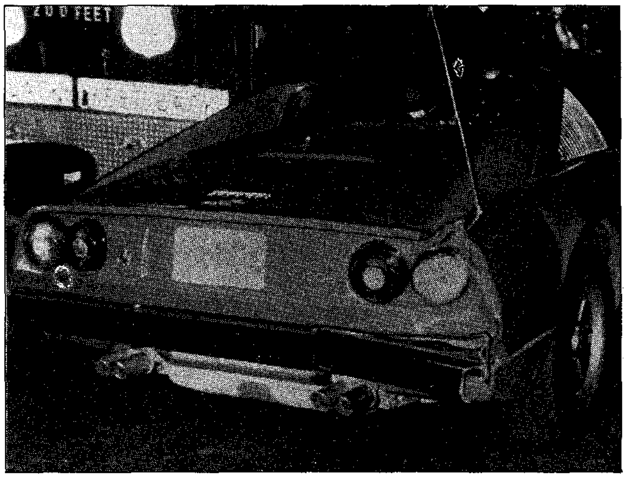
That was in 1981. By 1983, Giani was, if anything, even more out of control. He was arrested, for stealing, in February, March, and early August. After the last arrest, he was sent to the Jersey City Medical Center for a psychiatric evaluation. On August 9, he slipped away from the hospital for the night. The next day, he returned with two bags of marijuana hidden in his shoes. The drugs were discovered and he was arrested again. It was his twenty-fourth birthday.

Afterward, Anthony Giani seemed to make one last effort to change his life. On September 2, he presented himself to a methadone clinic in Jersey City and was admitted to its 21-day drug-detoxification program. He told an interviewer that he had been thrown out of his home, that he was living from day to day with his friends, that he had no social life, no recreational activities—"no outlet besides going to movies."

He also admitted that he had a $40- to $80-a-day heroin habit and that he was using cocaine about five times a week. A test of his bodily fluids drawn that day revealed traces of morphine and quinine in his system.

While Anthony Giani was being given a urine test for drugs in New Jersey, Frank Magliato was starting his Labor Day weekend at his summer rental on Far Pond Road in Southampton. His girlfriend, a jewelry designer named Lesley Roy, was visiting her parents in Florida that weekend. But for company, Magliato had brought along his dog, a Shar-Pei called Soo Ling, and a number of books. He was going to stay out on the island through the Tuesday after the holiday.

He needed the rest. He'd been working hard, both at Diddingtons, the SoHo boutique of which he was the principal owner, and at a relatively new career: stockbroking. The year before, he'd obtained a license and begun brokering part-time. Soon after, he became president and part owner of E. C. Farnsworth & Company, a small brokerage firm.



The Ferrari: *Banged up on a SoHo streetcorner.*

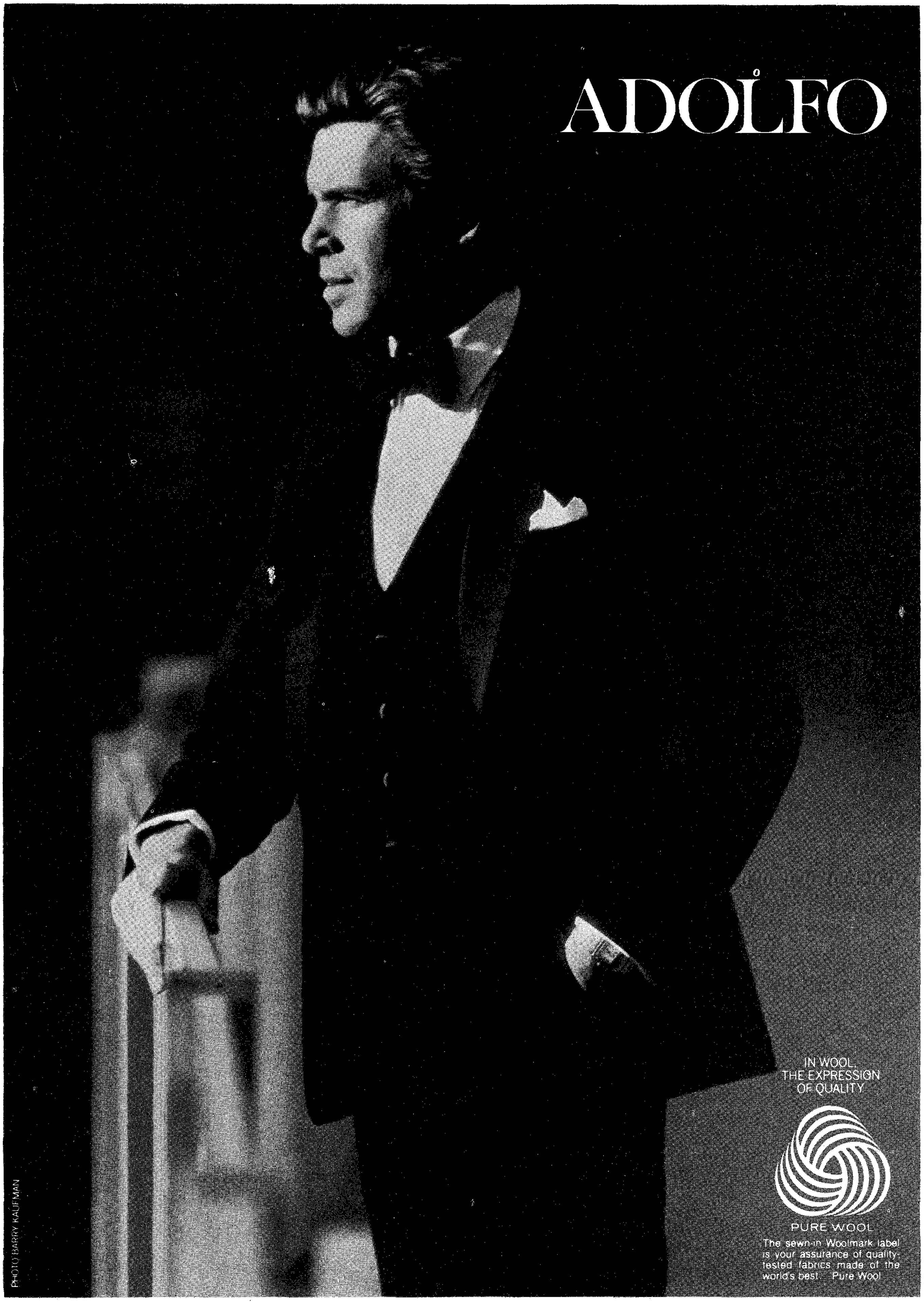
The tall, thin son of Joseph Magliato Sr., a photoengraver, Frank grew up in Farmingdale, Long Island, the oldest of four children. One brother is now in the insurance business, the other is president of Diddingtons, and his sister is in college. The family was close-knit. Magliato grew up surrounded by cousins, aunts, and uncles—among them, his Uncle Tommy, who has a trucking company in SoHo, and his Uncle Louis, a horse trainer at Belmont.

He attended public schools in Farmingdale and went on to Rensselaer Polytechnic Institute in Troy. During college vacations, Magliato always had jobs, first in a sunglass factory, later at a Korvette's in Albany, where he started as a janitor and rose to salesman. After graduating, in 1973, he got a job in environmental engineering, the field he had studied. Within a couple of years, he moved to the State Power Authority, where he worked on developing fossil-fuel power plants.

Magliato had always wanted to own his own business, however. In 1978, while still in his twenties, he and a girlfriend opened a small clothing boutique in the Village. He named it Diddingtons. It was a brilliant success, and a year later, he moved the shop to its present, far-larger location on West Broadway and Prince Street.

Soon Magliato became successful in other ventures. He bought real estate—a two-bedroom duplex co-op at 303 Mercer Street, a one-seventh share in a valuable building at 105 East 9th Street, and part of the Diddingtons building. He invested in the highly successful Tennessee Mountain restaurant in SoHo. He started brokering. And he began to have friends who, like himself, were involved in major Manhattan businesses.

His friends and relatives described a man who is uncommonly thoughtful. "He was hardworking, gentle, considerate," his brother Joseph told me. "He had the sweetest disposition," said Dianna Ebro, a TV-research director. "He was extremely outgoing, and yet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very sensitive and good at listening," said Lesley Roy. "But what I most loved about him was how levelheaded he was. He wasn't the type who'd get excited or irritable in a crisis."

Many of his friends told me how he'd nursed his mother through a lengthy terminal illness. Others described the time a girlfriend had left him, taking with her a good deal of his furniture and a car; Magliato's attitude was calm and resigned, they said. Another acquaintance recalled that Magliato would give friends free financial advice and sometimes even lend them clothes from Diddingtons to wear for important interviews.

Apparently, he was also kind to people he didn't know well. When police searched among his neighbors in SoHo and Southampton for reports of fights or sudden bursts of anger, they came up empty-handed. One neighbor in his Mercer Street co-op told me, "He could be sharp. Self-centered. Once, a woman here objected to the fact that he would let his dog run around the lobby without a leash, and when she complained, he told her, 'When you leash your child, I'll leash my dog.' " But by and large, Magliato was liked by the people who lived near him. The co-op's doorwoman, Claire Everett, said he was a "polite gentleman . . . the kind of boy that any mother would be proud of."

INDEED, THERE IS LITTLE ABOUT Magliato to suggest that he could ever be a killer. He is earnest, a bit shy, appealingly nervous. When he speaks, he smiles self-effacingly. And his temperament is remarkably cheerful. During his trial, he assured me that everything would work out all right, because "I have truth on my side." After the trial, he said that everything would work out because "the appeals court will just look at the record and throw out my conviction." A friend, Lynn Matsuoka, said, "He has such a relaxed view of the many complications of daily life that it is a joy to be with him." But it is possible that his unusually optimistic nature had something to do with what happened. Psychologists say that excessive optimism is often a characteristic of people who fail to consider the consequences of their actions. In the case of Frank Magliato, this distinctive personality trait may have caused him to engage in a series of escalating confrontations with Anthony Giani, a man from whom most other people would have beat a swift retreat.

Or perhaps it was just that Magliato had a weapon. He was licensed to own two guns. One was a .38-caliber detective special. The other, an elaborate automatic, was a 9-mm. Walther. He bought the first, he told me, because he often carried large sums of money from

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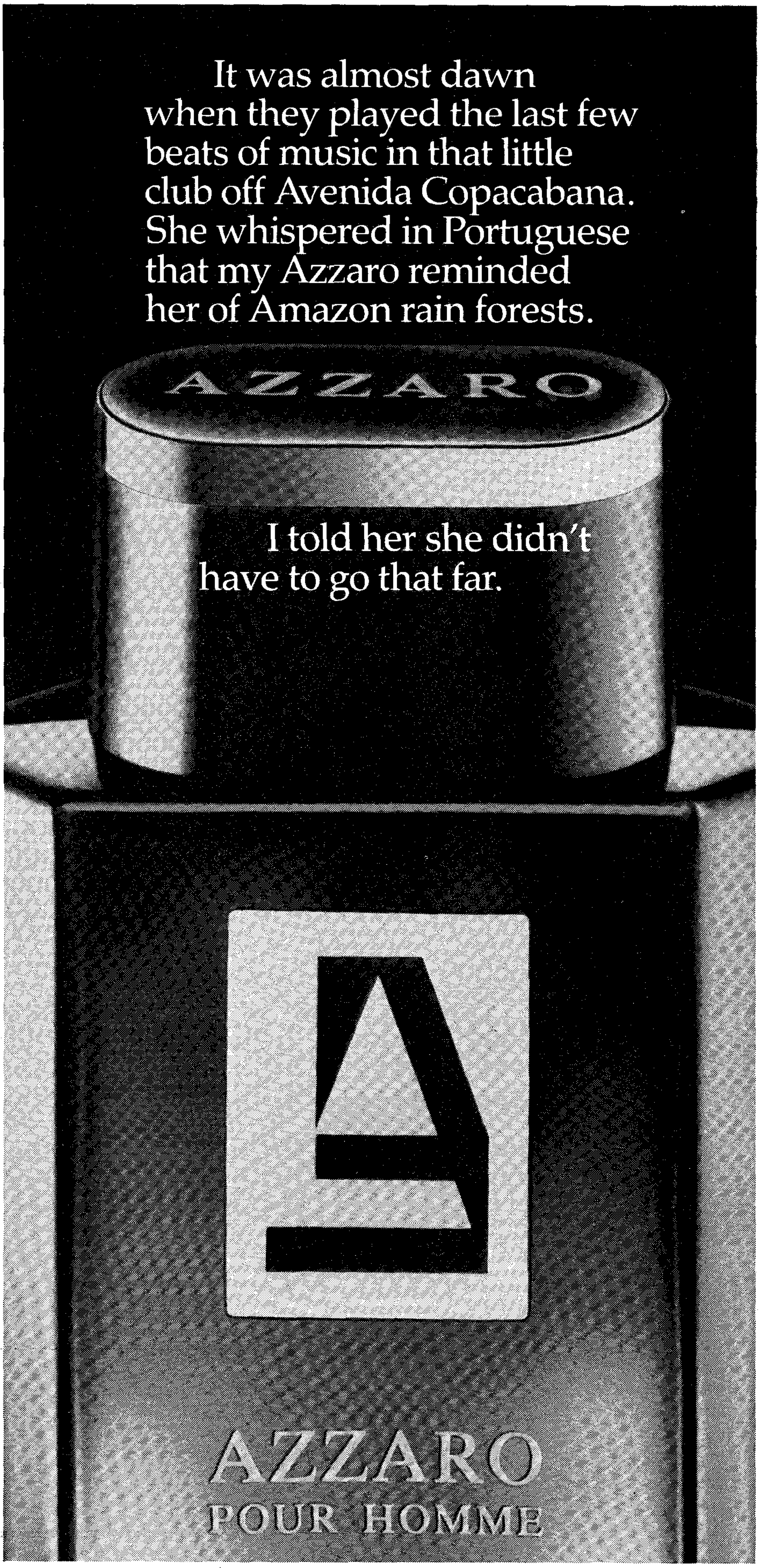
It was almost dawn when they played the last few beats of music in that little club off Avenida Copacabana. She whispered in Portuguese that my Azzaro reminded her of Amazon rain forests.
AZZARO
I told her she didn't have to go that far.
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Diddingtons to the bank. "I had thirteen female employees working for me," Magliato said. "I felt I needed the gun to protect not just myself but them."

The second gun, a German police weapon, was urged on him by a shopkeeper as a collector's item. Magliato likes objects. He collects Clarice Cliff pottery, old postcards, early slot machines, antique furniture. So he bought the fancy weapon and applied for a second gun license, this time getting a permit that limited use of the gun to target practice.

He never used it, though. It remained in its box, neat and clean. He rarely shot the .38 either. After searching the records of various shooting ranges, police discovered that Magliato had signed in for practice only three or four times and, in all, had had about fifteen minutes' training.

At around the same time he bought his guns, Magliato got a Mercedes, leasing it from a rental company and charging it as a business expense to a consulting company he had set up. He had always liked cars, particularly expensive European models and sports cars. His first car, bought when he was eighteen, was a Karmann Ghia. At 21, he got an 850 Fiat Spider. At 24, a 124 Fiat Sports Spider. Later, he got the Mercedes. And then, in March 1983, he decided to go all the way. He leased a new Ferrari, paying $18,000 down and a monthly fee of $525. At the time, there were fewer than 15,000 in the United States. Magliato decided to get his in red.

He took good care of his prized auto. When he parked it in his garage, he covered it with a big plastic sheet, and he arranged to park it himself so it wouldn't be exposed to any careless handling by attendants.

ON THE TUESDAY AFTER LABOR Day, Magliato drove the Ferrari proudly, top down, from Southampton to Manhattan. Soo Ling, the dog, was with him, and he had another passenger, seventeen-year-old Eddie Klaris, the son of a lawyer friend who'd driven back to Manhattan the day before. Magliato had offered the boy—a student at Dwight School—a lift into town.

Meanwhile, Anthony Giani, too, had been given a lift into town by his friend Donald Schneider. With Schneider at the wheel of his Chevy station wagon, the two left Jersey City in the early evening and came to Washington Square Park. On the way, they bought some marijuana.

The red Ferrari reached the Village at about 8 P.M. Magliato drove first to his apartment, dropping off clothes and the dog. Then he told Klaris that he'd take him home after he stopped at nearby Diddingtons to check on the day's re-

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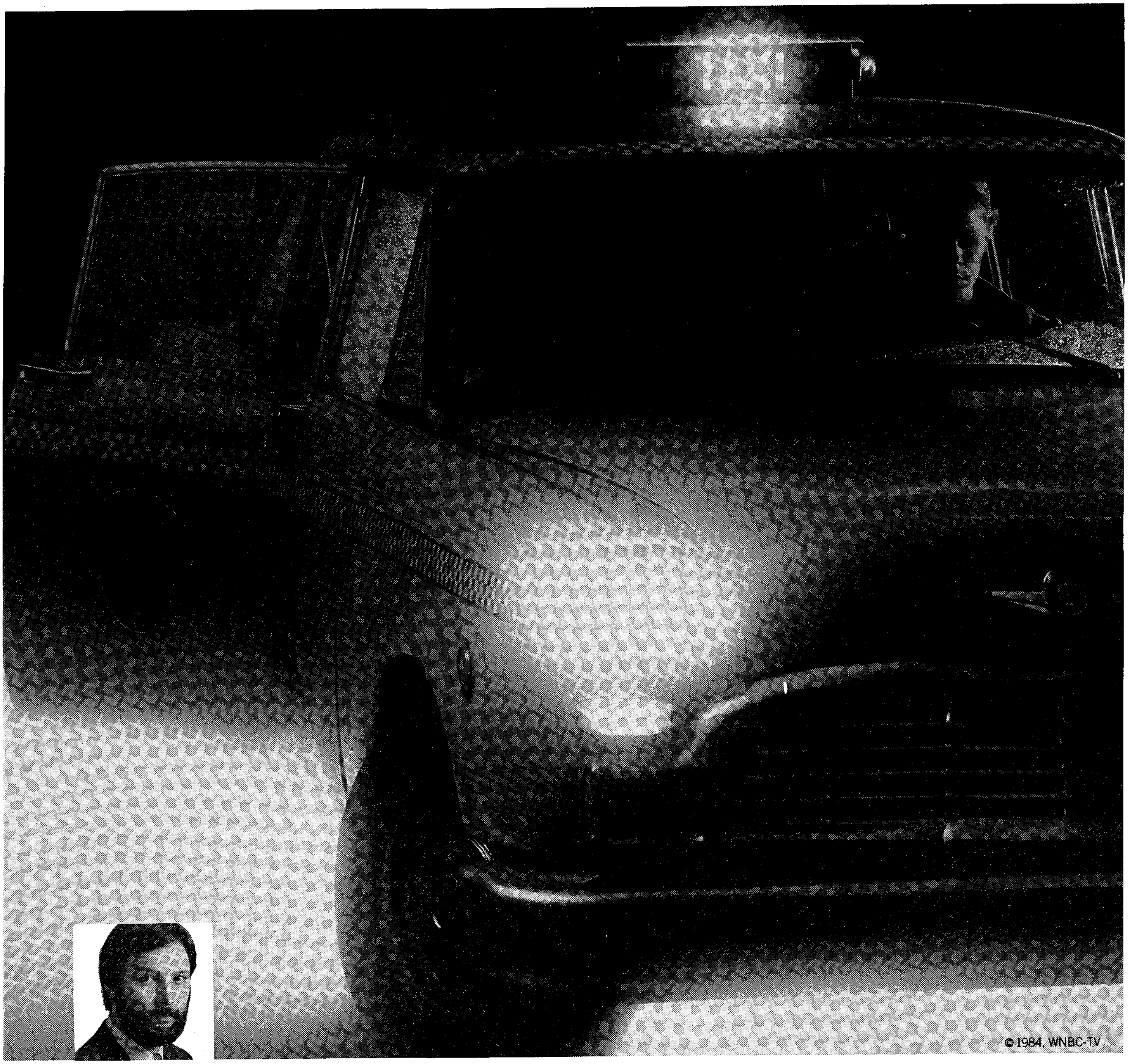

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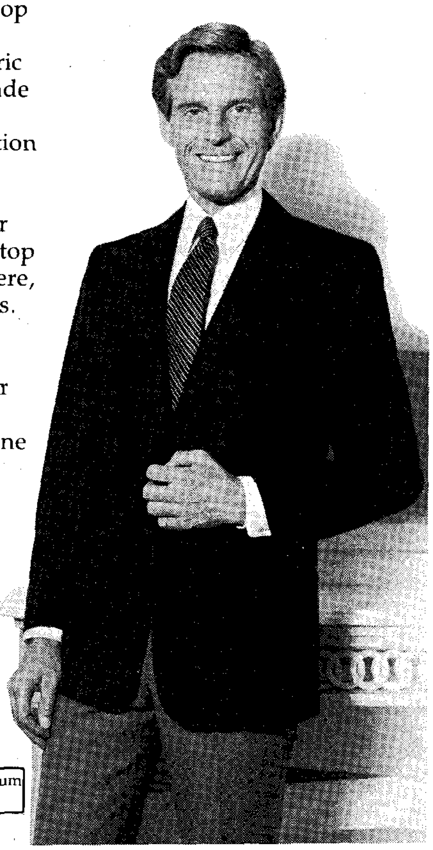

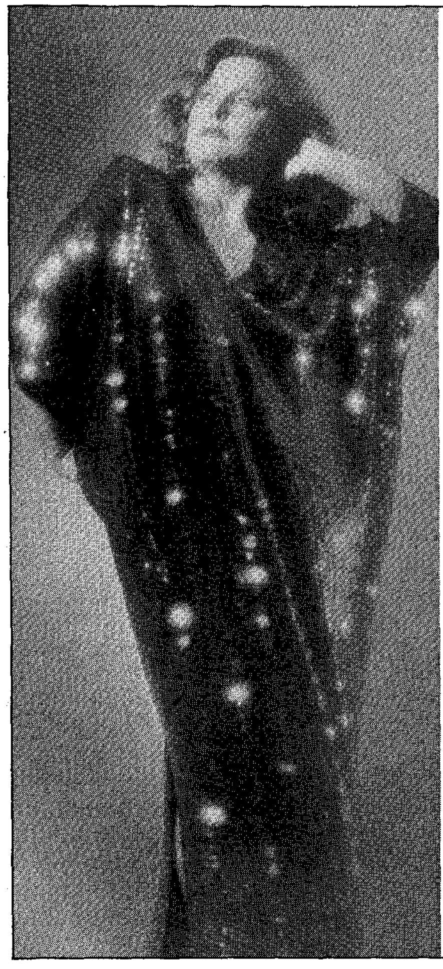

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ceipts and pick up some money. As they drove west on Houston Street and reached the corner of Wooster, the Ferrari was suddenly struck from behind by the station wagon. A moment later, the Chevy sped away.

Without getting out to inspect for damage, Magliato took off after it. He was indignant about the accident, and about the abrupt departure of the Chevy. "I'll get them. I'll kill them," he told Klaris. He meant the words as a figure of speech, he later insisted.

Magliato followed the Chevy down Houston Street, then south on Thompson. At the corner of Thompson and Spring, both cars got stuck at a red light, and Magliato started to get out. He later said he was going to demand that the driver of the Chevy give him his car registration and insurance cards. Just then, Anthony Giani sprang out of the Chevy on the passenger side, shouting and holding a heavy-looking club. Eddie Klaris reached down among his possessions and handed Magliato a tennis racquet, saying, "Here, you might need this." But Magliato had changed his mind about approaching the driver. Giani looked ominous. He was disheveled, his eyes were wild and glazed, and he was waving the club in the air, screaming, "Get out of here, mother-f-----." Magliato, his heart pounding, got back into the Ferrari.

But he didn't abandon the chase. The Chevy sped away once again, this time leaving Giani in the street. Once again, Magliato took off after it. He followed it left on Spring Street, then right on West Broadway. All the while, Klaris kept trying to read the license plate. Suddenly, they were back at the corner of Spring and Thompson, and there was Giani, still standing in the street. Magliato pointed the front end of the Ferrari right at him, then swerved past. He later said he had to force Giani to jump back because, with the top of the Ferrari down, Giani could have smacked Klaris on the head with the club. Schneider, who had parked the Chevy, got a different impression. He telephoned the police, reporting that someone in a red sports car was trying to run down his friend.

By this time, Klaris had got the Chevy's license-plate number, and he suggested that they give up the chase and report everything to the police. Magliato seemed to concur. He began driving around SoHo, ostensibly looking for a cop. None was in sight. But they saw the Chevy again, according to Klaris. It was parked at Broome and West Broadway. Klaris later said that as they drove past, Magliato remarked, "Hey, there's the car." No one was in it.

Klaris said that they might find a policeman in the Village. His father lived there, and Klaris had often seen cops at the arch in Washington Square Park. Magliato headed uptown, and the two of

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them peered into the park, but they didn't see any cops. "You can never find one when you need one," they told each other. Then Magliato decided that they should go straight to a station house. But first, he told Klaris, they would have to stop at his apartment. He'd left his driver's license in his wallet when he'd dropped off his clothes, and he didn't want to talk to the police without his license.

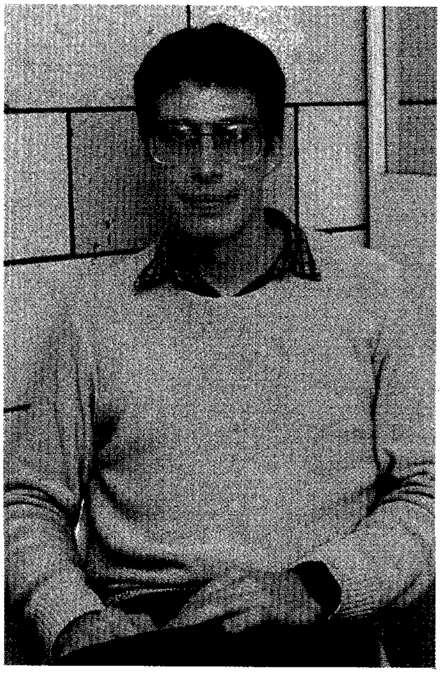
Klaris waited in the car in front of 303 Mercer Street while Magliato hurried upstairs. He was gone five minutes. When he returned, he had his license and his wallet. And his .38. He told Klaris, who was worried about the gun, that he'd brought it for protection, in case on their way to the police they came across the men from the Chevy. Once, he added, when some people had threatened him, he'd pulled out his gun, and they'd disappeared, just like that. (Although on the night of the killing Magliato seemed to display the sort of impulsive behavior sometimes associated with people on cocaine, he told me he has never taken drugs.)

Shortly afterward, while driving downtown toward the 1st Precinct, Magliato and Klaris passed the corner of Broome and West Broadway. There was the parked Chevy. Magliato got out of the Ferrari, the gun in his waistband. The occupants of the Chevy were nowhere in sight. Now, at last, Magliato told Klaris to call the police. The boy ran to the corner phone booth, dialed 911, and began reporting the accident. Suddenly, Giani and Schneider were standing across the street. Seeing Klaris and Magliato, Giani went to the Chevy, reached inside, and got out his club. Magliato took the gun from his waistband. Striking a combat stance, he extended his arms and cocked the weapon. A shot echoed in the street. A moment later, Giani was sprawled on the ground. Klaris, still on the phone reporting the accident, shouted, "They are shooting!" and hung up. Giani had been hit, from a distance of about 40 feet, just above his right eye.

THE CORNER OF BROOME and West Broadway erupted into pandemonium. The shooting had occurred right in front of the Broome Street Bar. Lisa Oliviere, a clothing designer, had been sitting on a stoop with a friend, not far from Giani. When Magliato raised his gun, she was looking right at the barrel. "I sat there frozen. I didn't take my eyes off it," she said. When the gun went off, she bolted hysterically, careening a third of the way down the block before returning to the gathering crowd.

Kim Winslow, a puppeteer, had been sitting on the steps of a building on the northwest corner. He said that after the shooting Magliato "casually" got into the car.

Several people said they'd heard an exchange of angry words. One witness, a Los Angeles writer who had been waiting for a friend in front of the Broome Street Bar, said someone had yelled, "Hey, f-----, come here. I've been looking for you." Lisa Marascio, another clothing designer, told the police she thought the man with the club had said it. Lisa Oliviere wasn't sure whether the taunt had come from the man with the club or the man with the gun, but in either case, the other man had replied, "Oh, yeah!" And all these people noticed that the man with the club hadn't raised his weapon.



Frank Magliato: *An exemplary record.*

Magliato went home immediately, taking Klaris with him. Klaris thought they should have waited and talked to the police, but Magliato, although shaken, claimed the whole thing would just blow over. The police would probably think it was some kind of drug shootout, he told the boy. They'd never connect it to him. Klaris was dubious. He'd given his name when he'd called 911. Magliato said not to worry, "they probably got it down wrong." Still, Klaris thought they should go to the police. Finally, Magliato agreed to go—but not now. Not until tomorrow, when he could go dressed in a suit and tie, not in the jeans and T-shirt he was wearing.

Magliato never did go to the police, and two days later, the police located Klaris. They had telephoned his mother's house and his brother had told them Eddie was at his father's home in the Village. As it turned out, he was there with Magliato; the two of them were helping to set up a stereo system. Magliato had made the boy promise not to say a thing to anybody about the inci-

Photograph by Donal Holway.

dent, not even to his parents, and Klaris had kept his word. But now, learning in a telephone call from his brother that the police were on their way, he panicked. Magliato left abruptly, pausing at the door just long enough to gesture at Klaris in sign language. According to Klaris, Magliato put a finger to his lips, then drew it across his throat.

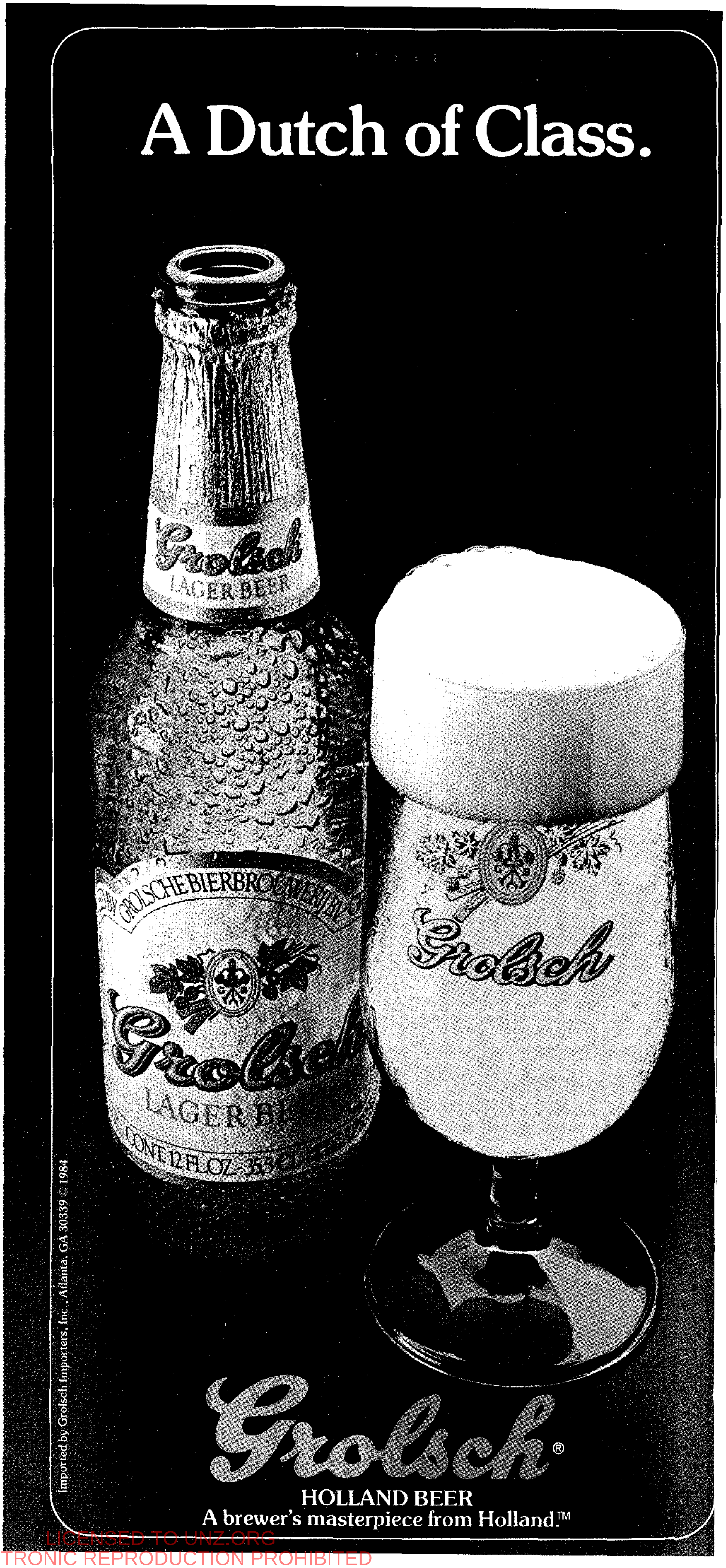
But Klaris did talk, and three weeks later, Magliato was indicted for the murder of Giani.

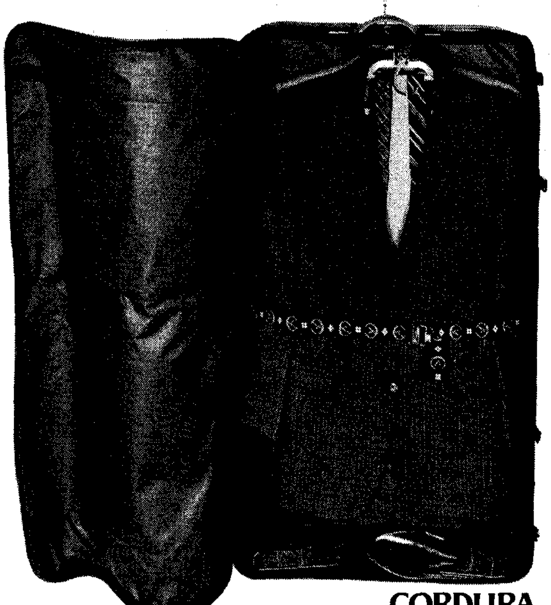
THE TRIAL BEGAN IN STATE Supreme Court on September 17, just over a year from the date of the shooting. Many of Magliato's friends attended, and several spoke privately about what they saw as the unfairness of trying an upstanding man like Magliato for the death of an outcast like Giani. They had learned about Giani's past and felt that in some way his life hardly counted. One man, a well-known journalist, told me, "Giani was what my mother used to call 'shkutsim.' So he's dead. So what's the fuss all about?" Another said, "Frank did society a service."

Murder trials, however, are not about the crimes of the victim, but about the possible crimes of the defendant. The jury would not be told about Giani's past—only about what had transpired when Giani and Magliato met. "In our society," presiding Judge Thomas R. Sullivan later explained, "there are no castes, no outlaws, no classes of people who are pariahs, no one who, no matter his life-style or his past transgressions, becomes fair game. Life cannot be forfeited."

Magliato had hired Gerald Lefcourt, 42, one of the most able young criminal lawyers in the city, to defend him. In 1971, Lefcourt had successfully defended thirteen Black Panthers in a New York trial. In 1974, he had won an acquittal for Henry Brown, a man accused of killing two New York policemen for the Black Liberation Army. Lefcourt is Abbie Hoffman's lawyer, and he helped defend the Chicago 7, the anti-war activists charged with conspiracy at the 1968 Democratic National Convention. In brief, he is a man with a keen interest in the social issues involved in the law.

So, too, is the prosecutor, Assistant District Attorney John Lenoir. A lawyer for only five years, Lenoir, 42, had spent most of his professional life as an anthropologist, earning a Ph.D. and living for three years in a tribal village in Suriname. There he became interested in the law after watching how primitive cultures resolved disputes. In the hands of these two men, the case of the red Ferrari was to emerge as a sharp sociological drama. To Lefcourt, Magliato was an Everyman, beset on all sides by crime and violence, and persecuted if he





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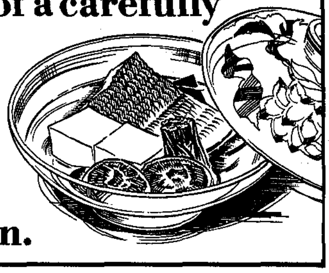

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tried to defend himself. To Lenoir, Magliato was the classic vigilante, the man who takes justice into his own hands and who, though a hero in modern movies, is as much a menace to society as the evils he seeks to correct.

The prosecution relied chiefly on eyewitnesses from SoHo and on Eddie Klaris, who had come down from Vassar for the trial. Klaris seemed to quiver on the stand, perhaps torn between some lingering loyalty to Magliato and the damning account he was giving. Indeed, the boy insisted that they had obtained the Chevy's license number and seen where the car was parked before Magliato got his gun—testimony that was ultimately critical for the jury.

The defense relied chiefly on Magliato's own testimony. In almost a full day on the witness stand, he told the story of his life before the confrontation with Giani. As for that fatal meeting, Magliato insisted the shooting was an accident. When he went home for his gun, he hadn't known where the Chevy was parked. When he drew and cocked the weapon, it was only to keep Giani covered until the police arrived. The gun went off on its own, he said. "I didn't mean to pull the trigger."

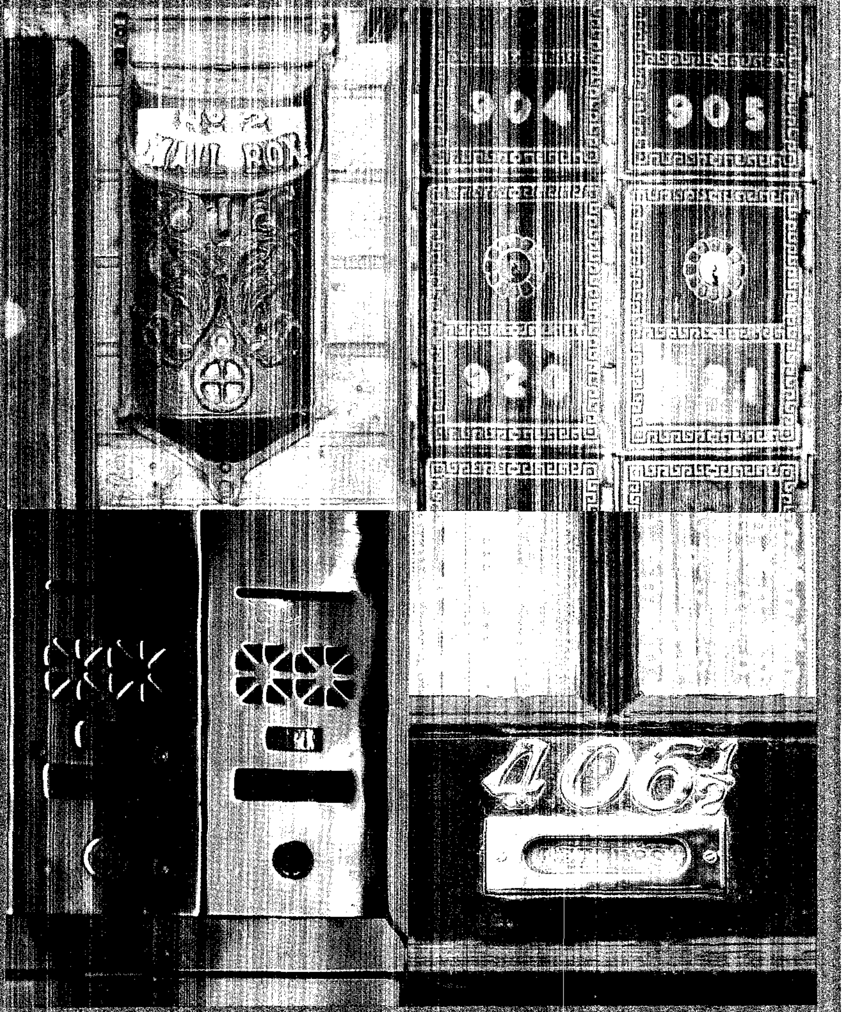
The defense also produced character witnesses and a chilling triumvirate of gun experts, one of them a graduate of Yale University and Harvard Law School. The experts tried to explain that guns like Magliato's could fire accidentally, particularly if the shooter was under stress. The three men bore a striking resemblance to one another. Each sported a bushy mustache, as if it were a trademark. Two had attended *Soldier of Fortune* conventions. Among them, they had written over a thousand articles, with such titles as "Buckshot Breakthrough," "Shooting Through Coat Pockets," and "Hit the White Part," for magazines like *S.W.A.T., Gun World,* and *Gun Digest.* They thought the fact that Magliato had managed to hit Giani right above the eyes from a distance of about 40 feet was just beginner's luck—or misfortune.

THROUGHOUT THE TRIAL, Magliato seemed certain of vindication. During breaks, he would make small talk with his family and friends, asking about an aunt's sore foot, a friend's problems at work. He was free on a $1-million bond, and each evening, he would hurry off with his companions, loping along in his awkward, gangly manner.

Giani's mother was there daily, too. All day she clutched a crucifix, and whenever the talk turned to weapons, she told me, she would think to herself, "*This* is *my* weapon." Once, she turned to her lawyer and said it aloud.

At last, after three weeks of testimony,

WHERE DOES *NEW YORK* GO FOR CHRISTMAS?



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NEW YORK

THE OPTIMIST: *At Rikers Island two weeks after his conviction, Magliato was again cheerful. His luck had turned, he insisted. One of his jurors had written a remarkable letter to the judge.*

the trial drew to a close and the lawyers gave their summations. First, the defense: Magliato had picked up his gun out of fear, Lefcourt argued, and Giani had died as a result of a "tragic freak accident." Then the prosecution: Magliato had shown a "depraved indifference to human life" by pulling the trigger on a crowded street, Lenoir argued, and he'd shot Giani not because Giani had "dented his car but because Giani had dented his pride."

The judge's instructions were complicated. The jury could convict Magliato of any of five crimes—or none at all. There were two separate counts of murder in the second degree: intentional murder and so-called depraved murder—murder resulting from a reckless indifference to human life. There were two counts of manslaughter: manslaughter one, an intentional act, and manslaughter two, a reckless act. And there was one count not bearing a mandatory jail sentence: criminally negligent homicide.

The jurors deliberated for two days, repeatedly asking the judge to reread his instructions. They also asked at one point whether certain of the charges were more serious than others. Judge Sullivan, telling them to decide which crime, if any, the evidence seemed to support, warned them that they were not supposed to think about punishment. Lefcourt objected to this warning, suspecting that the jury might be trying to convict Magliato of one of the less serious crimes.

IN THE MIDDLE OF THE SECOND day of deliberations, after hearing the charges for a fourth time, the jury finally pronounced Magliato guilty of depraved murder. His girlfriend wept. Mrs. Giani's fingers caressed her crucifix. And Magliato shuddered. Then, SoHo and Southampton suddenly behind him, he was abruptly swept off to jail by a phalanx of guards.

I visited him at Rikers Island two weeks after the conviction. He was again cheerful and optimistic. His luck had turned, he told me. Lefcourt had received from Judge Sullivan a copy of a remarkable letter. One of the jurors, a woman, had written to the judge, spelling out in great detail a conflict that had come up in the jury room. The conflict turned out to be precisely what Lefcourt had suspected. The jurors had been trying to compromise, to convict Magliato of one of the lesser crimes, but they hadn't understood how to go about it. According to the letter, they had screened out intentional murder and were deadlocked on intentional manslaughter. At this point, the woman wrote, she and several other jurors had concluded that depraved murder might be a less serious offense than intentional manslaughter because it appeared third on their verdict sheet, so they had voted for this crime.

There were other confusions, she said—about the meaning of "depraved" and about the difference between murder and manslaughter. "I admit to you your Honor that we do not appear to be very bright," the juror wrote. But she

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begged Judge Sullivan to review what had happened, because she thought that Magliato had been denied his right to a fair trial.

Another juror had sent Magliato a poem. And a third had telephoned Lefcourt and confirmed the account of confusion in the jury room. So Magliato was exuberant. And surprisingly, he hadn't been having a bad time at Rikers, he told me. He'd been sleeping and eating well, and had been reading *The Grapes of Wrath* and rereading *War and Peace.* He'd also been getting a kick out of observing his fellow inmates. "Would you believe," he asked, "that none of the guys here were interested in watching the vice-presidential debate? There are two TV sets, and everyone votes about what to watch. There were only two votes for the debate, so everyone watched some murder movie instead."

Then, obviously a sharp student of value structures, he began to describe the new world he had been forced to enter. "It's like a great big fraternity house," he said. "Only what you have in common isn't sports or classes but criminal stuff. Like whether you're here 'on a body.' Some people have one body, some two, some more. I've got one, so that lends me a certain distinction."

Did he miss anything?

"Friends," he said.

THEY WERE ALL THERE ON the day of his sentencing. Surprisingly, so were four jurors—three regulars, one alternate. The jurors had come to demonstrate their concern over the verdict. They sat together in a back row, exchanging reminiscences and copies of their protests and poetry.

The woman who had written to Judge Sullivan told me, "I've done what I did as a matter of conscience." An administrative assistant at a law firm, she belongs to a theater group and owns a horse. "I blame myself for not speaking up in the jury room," she said. "But I felt intimidated, because there were outbursts when some of us wanted to reopen deliberations. There were people in there who just wanted to go home."

But while Lefcourt will surely use her communication in filing an appeal, the jurors' afterthoughts had little effect on the day's proceedings. Judge Sullivan declared that he'd found this case particularly troublesome, largely because some of the blame for Giani's death rested on the community.

"We require of policemen who get guns that they have at least ten hours of training in how to handle their weapons," he said. "But we let any ordinary citizen who shows need of a gun get one, and then we don't demand that he learn safety and competency. By Magliato's own testimony, he had only fifteen minutes' training with the gun." Taking Magliato's previously unsullied record into consideration, Sullivan sentenced him to the minimum for murder—15 years to life (the maximum would have been 25 to life).

Magliato is in the Downstate Correctional Facility in Fishkill, and now faces a $24-million civil suit by Giani's family. Lefcourt is readying an appeal of the criminal case. Lenoir, the assistant district attorney, has gone on to another case. And the Ferrari has long since been repaired.

Magliato thinks the Ferrari was the heart of the matter. He believes that if he had been driving any other sort of car, Giani and Schneider might never have hit him in the first place, and that the police, the D.A.'s office, and even the judicial system might have been less harsh on him—perhaps letting him plead guilty to criminally negligent homicide. There is something symbolic about a Ferrari, something that arouses prejudices in others, Magliato maintains. And what bothers him most about this, he says, is that "this wasn't even one of those $80,000 Ferraris. It was a special European car, only a $39,000 model." ▬

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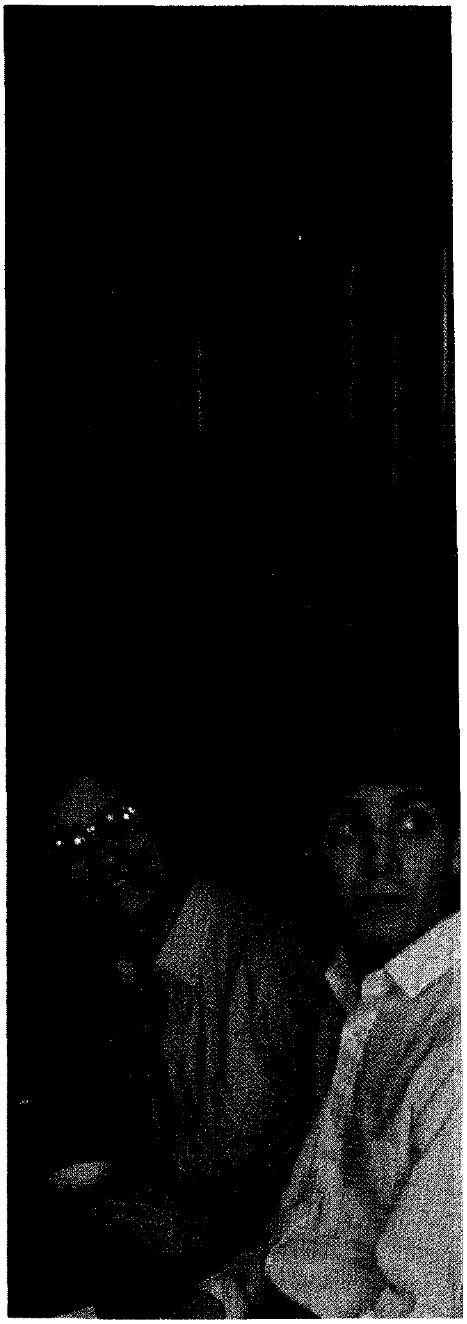


Photographed by Harry Benson.

'HOW MANY DEFEATED congressmen get to be CEO of this large an enterprise?" John Brademas asks, waving across the sweep of Washington Square at a Village vista that takes in only half his dominion as president of New York University. "You know, it isn't that different a style. You're still articulating a purpose. You're still involved with ideas and values, and marrying them to action."

This is serious stuff, and Brademas punctuates it with a slight thrust of the bulldoggish jaw. But then he goes for the confidential wink he used to flash, like a strobe, when he was Democratic whip of the House. "The big difference"—a quick zap with his blue right eye, almost a tic, picked up from too many close roll-call votes—"is you don't have to get re-elected every other year."

Four years ago, he'd had to do exactly that and got caught in the Jimmy Carter mud slide, after serving 22 years as the congressman from South Bend, Indiana. "Understand, it was always a tough district to me," he points out. Even as the bright, local Greek boy from Central High—also Harvard and Oxford—he still had a bare-knuckle fight of it every time. Then along came the 1980 recession and the Iranian crisis and he was out of a job. "I'd known it was coming," he says. Looking through the papers for something besides a story about how his seat was in trouble, he'd already spotted a very formal ad with an impressive box border in the New York *Times*. NYU was looking for its thirteenth president.

So the day after the election, Brademas, then 53, began phoning all his old academic contacts, the people for whom he'd written the Great Society's aid-to-higher-education legislation over the last decades—in particular, Father Theodore "Ted" Hesburgh of Notre Dame. "I'd walk the plank for him," says Hesburgh. "He is always on the side of the angels, always there for you on civil rights, on education." Hesburgh counseled Brademas to reject one offer from a place Hesburgh called Sunshine U. "You'll just go down there and buy a subscription to the New York *Times* so you can read about what's *really* going on." But Hesburgh said yes to NYU.

Brademas also called Mayor Ed Koch, once a fellow congressman and an alumnus of NYU law school, who told him, "If Mondale doesn't want the job, you have my support."

But Mondale was already off and running for that other presidency, says Laurence A. Tisch, the head of Loews Corporation, who is both a friend of Mondale's and chairman of the NYU board of trustees. Besides, says Tisch, "in an array of candidates, John was always way out front." All he really had to prove—especially to the faculty on the search committee—was that he was not just between runs for office and that he was at least a closet academic.

As for the latter, he was already Dr. Brademas the hard way, with an earned—not honorary—doctor of philosophy degree from Oxford. He had written an impressive dissertation in the early 1950s on the Spanish anarchists, and, in fact, two decades later, he finally got it published, in Spanish, in Barcelona. Which is how, in part, Brademas made a friend of Juan Carlos, the young Spanish king who has been struggling to restore democracy to Spain. Which, in turn, explains how Brademas got the King Juan Carlos I Chair in Spanish Culture and Civilization for NYU, which goes to show how Brademas—whatever

NYU's Mr. President: *"The big difference is you don't have to get re-elected every other year," says ex-congressman John Brademas.*

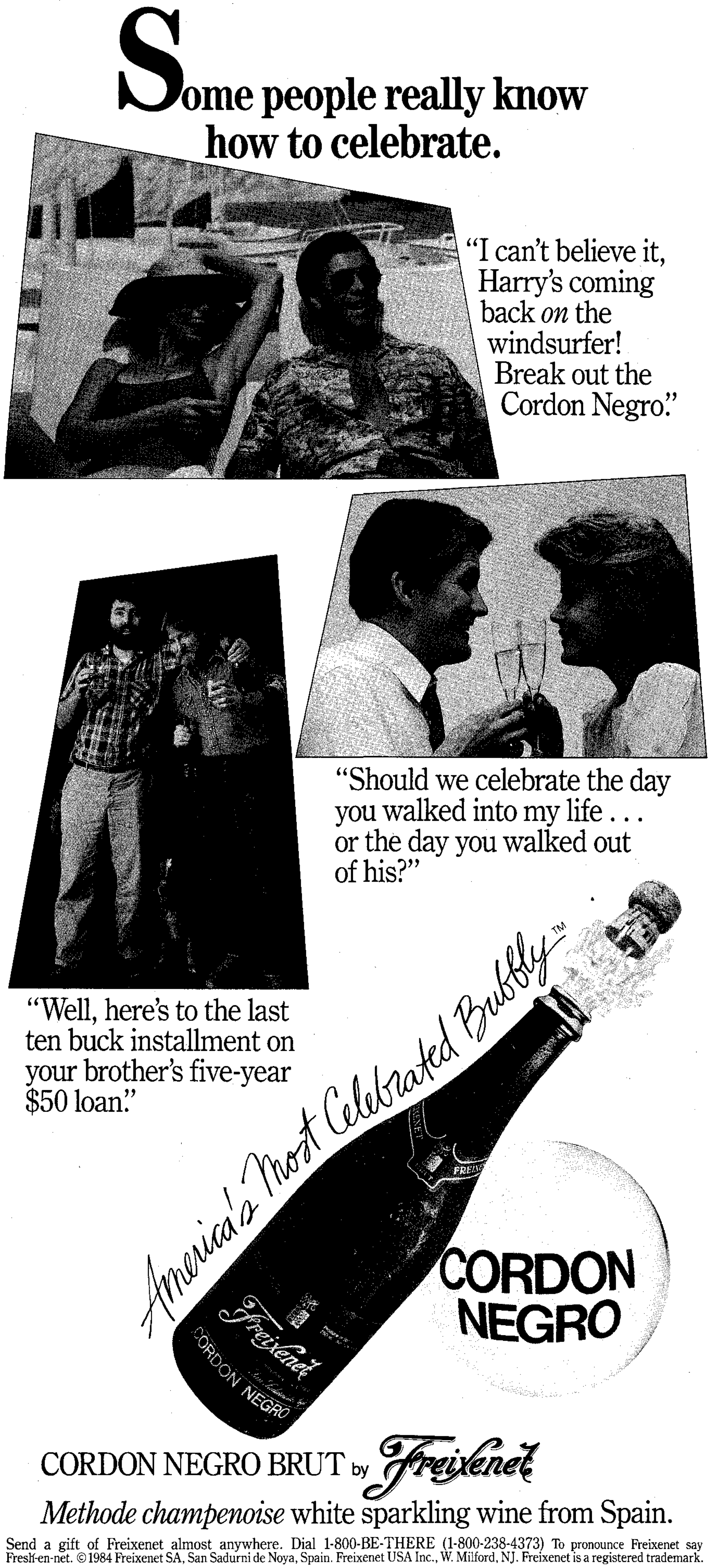
the job—tries to combine the art of scholarship with that art of the possible, politics.

Of course, that's also what keeps some people around NYU worrying about what he's really running for. But there are only two political holdovers around the Brademas executive office suite up in Bobst Library, high above any fray but the intellectual. There *is* a Brademas poster hanging on one wall: INDIANA 4 BRADEMAS. But it is one of 200 prints by artist Robert Indiana—done for a fund-raiser long ago. Brademas—the collector, not the pol—loves to show how well it goes with the Milton Avery over the sofa and the Hans Hofmann he just hung beside his desk, both from NYU's "splendid" Grey Art Gallery. And he *does* have Lynne Brown up there, a speechwriter from his old whip staff, and she will tell you that Dr. Brademas has "remarkably the same personality and approach" as his old whip self—except that nothing is ever "adversarial. You don't lambaste your colleagues on the other side of the aisle," Brown says, shrugging, "because there *is* no other side of the aisle."

Then again, who needs one? After Washington, she marvels, "The energy around here! On a bad day, it can look like freneticism. But you know what he told me when he talked me into coming? 'You won't believe how wonderful it is here!' "

IF IT REALLY IS ALL THAT WONDERful, the reason is an academic renaissance that has begun to gather a gritty excellence around NYU. This has fostered an impressive growth—to a $645-million annual budget—in the university's reach across Manhattan, from Washington Square to the medical school on the East River, even uptown to the Institute of Fine Arts. The IFA, housed on East 78th Street in the old James B. Duke mansion, is deemed the finest in the country. Downtown in Vanderbilt Hall, the NYU law school, with its emphasis on public-interest law, now ranks among the ten best. The Tisch School of the Arts offers training in film and video that is unrivaled in the East. And the Courant Institute of Mathematical Sciences is mounting an applied-mathematical challenge to the Japanese for the fifth generation of super-computers. Right along with these triumphs goes a jazzy, neo-Village life-style for NYU's 45,000 students (higher SAT's, also higher tuitions) that has made Washington Square arguably one of the leading urban campuses in the country.

Some of this dates from the inauguration of Dr. James M. Hester in 1962. Largely through his elegant cultivation



Some people really know how to celebrate.

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of worldwide contacts—everybody from Mrs. Onassis to English aesthete Harold Acton—he raised NYU to "a level of prominence it had never had before," says trustee Larry A. Silverstein. Diamond Jim, as the students nicknamed him, went a-building. Bobst Library rose twelve ominous-red stories—a masterful capture of city space by Philip Johnson and Richard Foster—around an atrium hung with an inscape of silver balconies, so that the whole south wall looks like an array of thin, silent organ pipes. Urban critic Jane Jacobs howled that the Bobst Library—finished in 1974—would cast a shadow over Washington Square. But what the library and the other pieces in Hester's aggressive building program really did was remove a far darker shadow by helping to tip the Washington Square area back toward quiet-residential.

But it cost money. At one point, NYU had to buy up a bankrupt Vermont quarry to keep building Bobst, and it still had enough red sandstone left over for the façade of Tisch Hall. The university was running an $8-million annual deficit on top of declining enrollments and had to unload its University Heights campus and sell its first-class engineering school to Polytechnic Institute of Brooklyn to reach a break-even point. "A bitter pill," says Silverstein, a Heights graduate himself, "but very fully behind us. We've simply moved on."

John Sawhill arrived in 1975 and became the Man Who Picked Up Litter While Jogging in the Park, exactly his managerial-mercurial style. He would make what one professor calls microstrikes—suddenly arriving uptown at the fine-arts institute for a cup of coffee at 9:20 A.M., only to find no faculty in until ten. He also negotiated a redistribution of Mueller macaroni's multimillions—a $115-million gift that had gone largely to the law school. With the macaroni money and the fiscal constraints he imposed, Sawhill brought NYU around to a balanced budget. But in 1979, he took leave—maybe of his senses—to head up Jimmy Carter's effort to make synfuels out of peanut oil, just as NYU suddenly surged into "a time of great expansion," according to Silverstein.

"We're on a minor roll," says Dean A. Richard Turner of arts and science. "It's not like the Brown thing"—a dynamic that has made Brown University, as the most innovative school in the Ivy League, so popular with students. "But we're getting high-quality students, especially the Asian kids." In fact, in terms of NYU's historic pattern of student enrollment, another trustee remarks, "the Asiatics may be the Jews of the eighties."

The school's sudden spurt, some peo-

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GOLDEN TOUCH: *He started with a drive to raise $1 million a week for 100 weeks. By the end, he had $110 million safely in pocket.*

ple say, was caused in part by lower-middle-class flight from open enrollment at City University. For many city kids, NYU became the only option if you really wanted an education. But NYU has also been helped by the reputation of individual faculties—esteemed, such as French or art history, or practical, such as real estate—by physical improvements, such as the new Coles gymnasium, with the best pool in the city; and by the sheer, diverse fun of going to school in the Village. Any way you play it, NYU has become a reasonable next choice among the best private universities, including the Ivies—and at close to $1,000 less in tuition.

"But you're always at a tipping point," Tisch says. "You get better, or you get worse."

AND THAT IS WHERE JOHN Brademas comes in. He and Tisch were recently in Florence to visit La Pietra, the ancient villa and grounds that Sir Harold Acton—Jim Hester's old friend—wants to pass along to NYU. It could give NYU its own European campus—some 80 rooms in the main villa alone—and the IFA might gain Sir Harold's Renaissance-art collection and library. "It's doable," says Tisch. "We met with all the Italian intelligentsia, all the Italian politicos. And there is nobody better at this than John Brademas."

Even Brademas stood a little in awe, however. "The Puccis gave us a dinner at their villa, and from where I sat at the table, you look across at a painting on the wall by Botticelli of a Pucci marrying a Medici." But Brademas thrives on cutting high-culture deals—whether to acquire La Pietra, or to get Rupert Murdoch, his old classmate from Oxford, to fund an NYU-Oxford exchange of scholars, or to stage a gala salute to the film industry in New York.

Silent space: *Delicate silver balconies line the atrium at Bobst Library.*

He has also learned how to bring in the bucks. He started with a major drive to raise $1 million every week for 100 weeks. The $100-million goal was more, by half, than NYU had ever raised in one campaign, but he ended the drive last August with that $100 million, plus another $10 million, safely in pocket.

"A very hands-on, existential kind of operation, fund-raising," he says, and the only way to learn "the remarkable sweep of this university." In explaining the institution to others, he has managed to impress himself. "They don't know the impact and, frankly, the power of this place. They don't know how big it is." And it's about to get bigger—by much more than a few new dormitories, as welcome as those are. "When you think about it, we just raised over $50-million a year, and by increasing that to $64 million"—he runs through the numbers on stubby fingers—"we can raise $1 billion by the year 2000."

He means it, and so do his trustees, many of them the self-made, Jewish rich

PRIORITIES: *The bottom button on the telephone console that keeps him in touch with his world is marked by one word: MOTHER.*

of New York, who look on NYU as the one big opportunity they were given to make it—and they did. "I can remember when every university had a quota, except NYU," recalls one of them. "Always kindly, always open to everybody." And if it takes a billion, they are going to keep it that way.

One billion—not for sandstone, but for the humanities, Brademas's first priority, and then for research at the medical school, and even for an ultracomputer that can do 100 billion calculations per second. All this amounts to a thrust to the intellectual forefront, an outright bid for a place in the academic sun, like the one Columbia enjoys up on Morningside Heights—or used to, according to some opinion around NYU.

"This is the best place to be now," says Nicholas Wahl, director of NYU's highly regarded Institute of French Studies. "Almost as good, but not as good, but much more fun than Columbia. It's alienating up there. This is Greenwich Village, after all—much less of a schlep. Columbia is making an effort at a comeback, but the idea alone that NYU is challenging Columbia, that this is actually being raised as an *issue*..."

A billion could make it even more of an issue, but there is still another, final hurdle to clear if NYU is ever going to vault into the upper consciousness of New York's intellectual mandarinate—the kind of thing that Brademas encountered when he chose to honor Alfred A. Knopf last year.

What began it all was a desire to do something public and imposing to celebrate the tenth anniversary of the Bobst Library. The widowed Mrs. Bobst, now a trustee herself, came up with the funds to establish the Elmer Holmes Bobst Awards in Arts and Letters, and various faculty came up with poets and critics and Russell Baker and Bernard Malamud and Arthur Miller for honors. But Brademas himself came up with Knopf for the award in publishing.

"I didn't know him, but he seemed right for the honor, and he wrote a very warm letter, thanking me, saying it would probably be his last public appearance. Do you know what he said that night?"

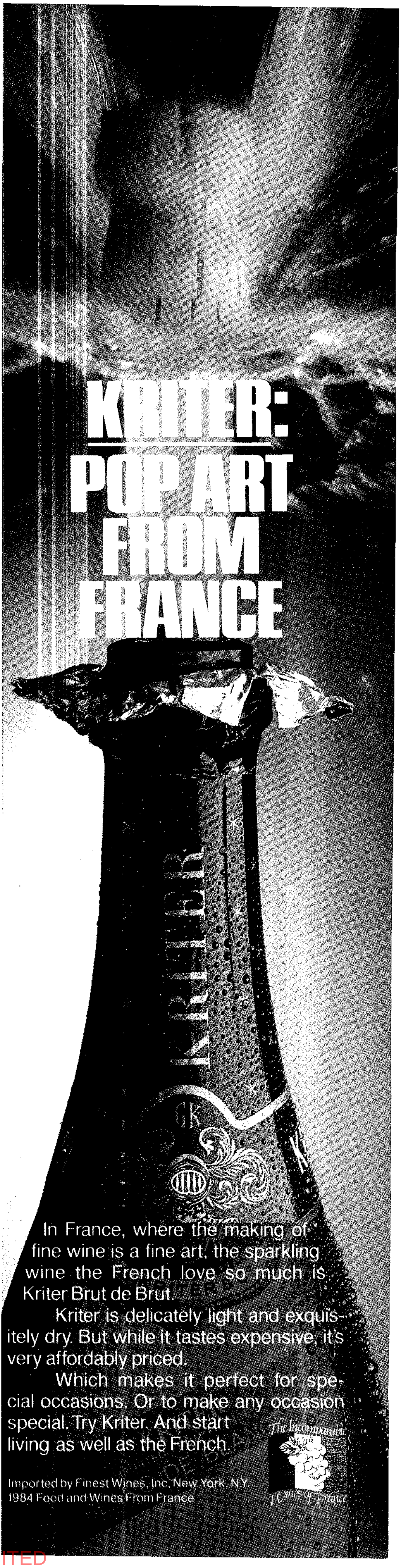
On October 25, 1983, NYU put on a magnificent dinner in the atrium for the first Elmer Holmes Bobst winners. An NYU dinner can be at the president's penthouse, a mirrored bandbox above the Square, overlooking the sparkle of lower Manhattan, or up in the Snow Dining Room in Bobst, amid institutional red plush. But the ultimate dining experience is to be seated at a table on the tessellated floor of the atrium, with the silver ribbing of the balconies rising high above, like a Gothic light show. In this setting, Brademas read out the citation for Knopf: "As Elizabeth Bowen said of you, 'An artist's lifework could not have a better guardian.'" And the ancient one arose, white-mustachioed, with all the poise of an aristocratic Columbia graduate.

"You could see he was really moved," Brademas recalls. "He stood up and looked around and said, 'This is the first time I have ever been inside NYU.' And then he said, 'In fact'—can you believe it?—'this is the first time I have ever been inside Washington Square.'"

AS A CONGRESSMAN, JOHN Brademas once served on the congressional committee that helps look after the National Archives, and he does love to file away every thought—the source of his courtesy, as well as his control. He's high tech about it, though, using a special tape-recorder-phone system hooked up at both home and office, something he calls his thought tank. At the top of the console are three buttons to record thoughts on appointments, thoughts on speeches, and confidential thoughts. Secretaries make transcripts of those recorded ideas. Other buttons get him NYU vice-presidents, at home or the office, instantly. And way down on the bottom right of the console is a button that simply reads MOTHER.

An important button. Brademas happens to be Greek only on his father's side. Proud of that heritage, and first and always its staunch defender in Congress, Brademas is nevertheless much more of his mother's son. Beatrice Goble Brademas, a Methodist schoolmarm, taught music and art around South Bend for 50 years and raised four children. She is 83 now and reads five papers every day, including the New York *Times* and the Washington *Post*, and just loves Herblock.

She started teaching when she was sixteen, out in Indiana farm country. "In a one-room schoolhouse, $45 a week, and 20 cents a day for tending the stove," she says. When she finally got a better teaching job in South Bend, she went one night with a friend to a local restau-



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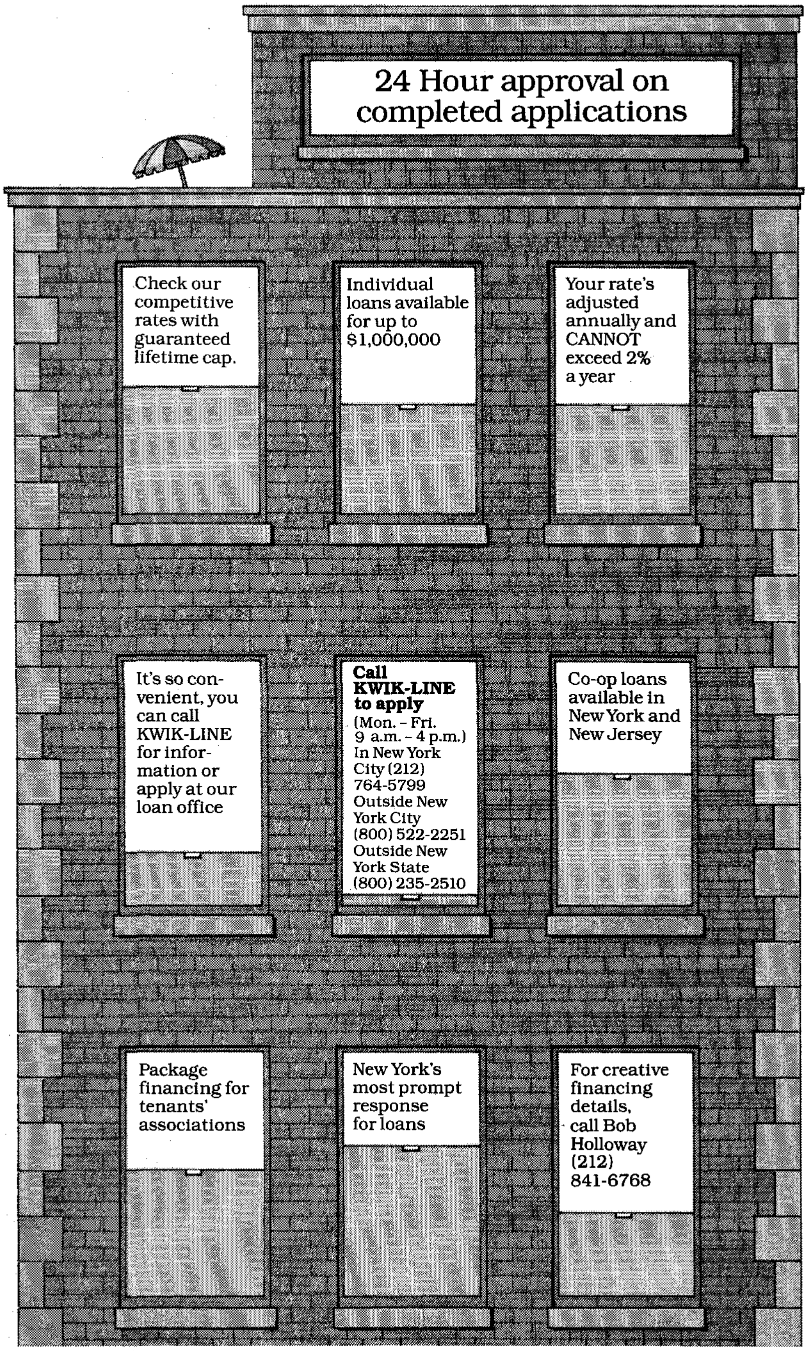

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rant run by Steve Brademas. She "saw him standing behind the counter, and I said to my friend, 'Oh, I want to meet him.' " She managed to, but then there were her parents to consider. "I was scared to death to tell them I was going with a Greek." Her father was William Chester Goble, that most august personage, an Indiana high-school superintendent, with 7,000 volumes in his home in Swayzee, mostly the classics. "But they took one look at Steve and fell for him, just like everybody else."

So Brademas was brought up in South Bend's tiny Greek community, never more than ten families, but went to the United Methodist Church. He had to watch his father suffer harsh setbacks for being a "damn furriner"—one reason Brademas is so fervent about civil rights. "I can remember my father being driven out of the restaurant business by the Indiana Klan." Steve Brademas kept his dignity within the family—"We had to kiss his hand every night before going to bed, to show respect," Brademas's sister, Eleanor Keb, remembers. But it was really the mother and grandfather Goble and all those books that Brademas could haul down off the shelves at Swayzee every summer that started him on his way to Harvard and then Oxford as a Rhodes Scholar.

"When I enlisted in the navy right after high school, I got sent for a while to Ole Miss," Brademas recalls. "I remember hearing old Senator Bilbo—remember him?—talking about how the Negro was going to mongrelize the white race. I couldn't believe it. So when I got out, with the G.I. Bill and a veteran's scholarship, I decided I wanted the best university I could go to. Yale said forget it, but Harvard said yes. And it was like being turned loose in a treasury."

The father is dead now. "Steve, I told him," says his widow, remembering the last, "I never met anybody I'd rather have run into than you." She lives in a small apartment in a Mishawaka development that another son built. She has been a lifelong Democrat, calls Reagan "the Rhinestone Cowboy, a *moonie,*" and fought her son's political battles as only a mother can. So how did she feel when he lost and ended up president of NYU? "I was tickled pink," she says, beaming, glad to see him really amount to something in this world.

THE OTHER WOMAN IN HIS life came along a lot later, after a lot of other ladies. Until he was 49, Brademas was Washington's ranking bachelor—almost by rule of seniority, if you count how many congressional sessions he spent squiring young women around and then

TWO-CAREER FAMILY: *His wife, a dermatologist, had lined up her residency at NYU long before Brademas got word on the presidency. "We like to say that* he *got here on* my *coattails," she points out.*

adjourning things *sine die.* But various friends kept trying to introduce him to Mary Ellen Briggs, then 38, a divorced mother of four who had just started going to Georgetown University medical school.

" 'You should meet her,' my friends would say," Mary Ellen recalls. " 'How about sometime in April?' they'd say. And Brademas would say, 'No, can't, too busy. How old did you say she was?' 'How about sometime in May?' 'No, I've got to be back in my district in May. How old did you say she was?' 'Okay, let's try it in June.' 'Maybe. I've got some time around . . . 39?' "

"I'd said from the beginning that with my kind of life I'd have to have a wife with a career of her own," Brademas says, taking his stand on principle. "I'd seen too many wives waiting for the congressman to come home."

Having at least qualified in principle, Mary Ellen finally met Brademas at a dinner party. "I found her pretty, witty, and irreverent," says Brademas, "but what really impressed me was her tenacity."

"I fell in love with John Brademas, and I *worked* on him."

"Not about *me,*" he quickly corrects himself. "I mean, about going to medical school."

"I tell people, believe me, my M.D. was *easy* . . . compared to getting my Mrs."

They have been married for seven years, and while Brademas has been scraping together that first $110 million, his wife has completed her residency at NYU Medical Center, been director of the venereal-disease clinic at Bellevue, and this month starts in private practice as a dermatologist, in her own office, just a few blocks away on lower Fifth Avenue.

So she has her own career, and in fact, she had her residency at NYU all set long before Brademas had definite word about his presidency. "We like to say," Mary Ellen points out, "that *he* got here on *my* coattails."

HAVING GOT THERE, AND now a good three years into the job, how is Brademas actually coming to grips with running the place? "Osmotically, incrementally," he says. Both processes are cultivated at weekly luncheons with chancellor L. Jay Oliva.

"Jay Oliva is Mr. Inside, while Brademas is off moving and grooving," one dean explains. The faculty seems to be happy with the arrangement, but, says one, "you can tell where his briefing book stops. Suddenly, it's *terra incognita.*" So, to keep abreast of the lost details, Brademas and Oliva get together over soup and salad.

The urgent topic at one recent lunch was the selection committee for a new dean of arts and science now that Turner was relinquishing the post. Brademas had made it his priority to unravel, promote, shake, rattle, and roll arts and science, and the new dean would be master of the maze. "We give an enor-

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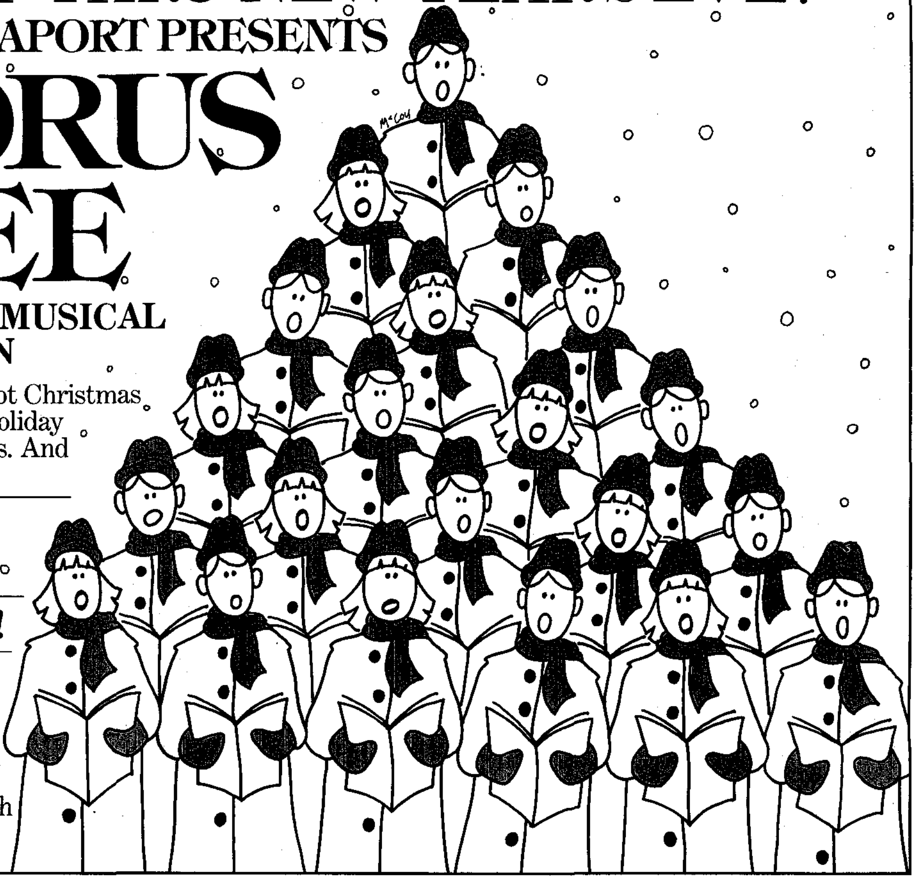

IN TOUCH: *"He has this incredible weave of connections," said a dean at one penthouse gathering. "He's got ten people here tonight of that caliber. Any other president, it would have been maybe two."*

mous amount of authority to the deans, including the budget," said Oliva. "They're mini-presidents."

This used to cause bitter feudal squabbles within NYU. For instance, until law-school dean Norman Redlich agreed to part with some of Mueller's macaroni for the sake of the university, the law school often operated as if it were located somewhere off the Square, beyond the three-mile limit. "But the deans are more community-minded now," said Brademas.

As a case in point, Redlich has just settled another mutually beneficial deal. The university gets Hayden Hall—the law school's old dormitory—and the law school gets part of the block behind Vanderbilt Hall, valued at $2.5 million, plus $9 million in cash toward putting up a new dormitory there. If it all sounds like a fast move in Monopoly, the Square does sometimes seem almost as small and cramped for room as that game board.

Another topic at lunch: shortage of student accommodations, a bane for any urban school, but critical to NYU's status as a national university. The school would pick up 800 more undergrad beds with Hayden Hall and other conversions, and Brademas wants to move quickly to build on two Third Avenue sites just acquired for $14.8 million. "You can't be national," Oliva said, "without beds."

Soon the lunch talk began to circle around the Square, even roam the globe: Juan Carlos is planning another visit ("When I saw him in Madrid this last time," Brademas said, "he told me all about his trip to Moscow, and meeting there with the Spanish Communists"). Japanese businessmen are coming to NYU to advise in *their* methods at a new training program at the business school ("I was congressman from South Bend when Studebaker collapsed in 1963. It shocked me to see how little advantage the business people were taking of the research capacity of a place like Notre Dame, right next door. And I *know*—from what happened to the old Studey—we'd better start learning what the Japanese have to teach us"). Father Ted may be organizing a trip to Poland. And there's a dinner coming up with Sir Ronald Syme, Oxford's great classical historian ("We'll have him to Convocation," Brademas told Oliva. "Show them this is a distinguished place by letting them hear from one of the world's most distinguished scholars").

WHAT IT BROUGHT to mind was Brademas's first entry into national politics, back in the 1950s out in Chicago. He'd already tried once for Congress and lost, in 1954. Adlai Stevenson was planning another run for the presidency in 1956. Would Brademas be interested in heading up Volunteers for Stevenson? No, he'd been out of the country too long to know the right people. Then how about directing

It's "Paris in New York" every night at the Cafe Versailles. Their new floorshow "Chiffon"—the most colorful and lavish cabaret revue in New York. Produced by Leonard Miller and directed by none other than George Reich who choreographed many shows at the Folies Bergere. Chiffon features extravagant production numbers, special effects galore and leggy dancers costumed (barely) in exotic plumage and beadery. The female and male dancers share the spotlight with Carol Cass. For a fabulous night on the town, in the tradition of New York's bygone days of elegant nightlife, visit Cafe Versailles 151 East 50th St. (Lex & 3rd) NYC (212) 753-3471/3884. No cover with dinner. For further details see the listing in the Nightlife section.

research on the issues? "A Stevenson brain trust," he remembers thinking. "That was really being in the tall grass!"

It exactly suited him. "Stevenson took ideas seriously in politics. We used to tease him by saying, 'Now, Governor, this is probably going to hurt you politically, but it's the right thing to do.' 'What is it?' he wanted to know, right away." That would never make him president against so popular an idol as Eisenhower, but it cleared the way for others to risk an idea or two. "He made Kennedy and Johnson possible."

And, of course, Stevenson made Brademas possible, too. That was the high-thinking style—with a little Hoosier leavening of political caution—that Brademas pursued in Congress for two decades. He has never abandoned that style, only transferred it elsewhere—not just to NYU but to the many responsibilities that have come his way since moving to New York. He chairs the board of directors of the Federal Reserve Bank of New York as one of its public members, and sits on the boards of RCA, Loews, and the Rockefeller Foundation, among others. He keeps speaking out for federal aid to higher education, a national policy he helped establish and is determined to salvage. He heads up Governor Cuomo's New York State Council on Fiscal and Economic Priorities, which just presented proposals for tax reform that could produce the first tax cuts on personal income since the runaway Rockefeller budgets. "Cuomo respects ideas," Brademas says, and he thinks the governor might be able to push a few good ideas through to realization.

But for Brademas, those sorts of struggles are no longer his. Says Tisch, "I think he is capable of any office in the land. But I don't think he wants to run for office ever again."

"What would I run *for*?" asks Brademas. "It's too late to start over at the bottom of the Congress again. And what would the point be, even of junior senator from somewhere—when I've already been one of the Democrats who really took the issues to the White House?"

He still keeps in touch. "He has this incredible weave of connections," said a dean one night at a penthouse gathering. "Look around you. He's got ten people here tonight of that caliber. Any other president, it would have been maybe two." He might yet accept a Cabinet appointment someday—when, and if, the old Democracy, as it was once partisanly called, rises out of the ashes.

But meanwhile, Brademas has proved something totally nonpartisan, though just the kind of point that critics used to try to score *against* Adlai Stevenson. Yes, what a wonderful president the man *does* make. Of some university. ■

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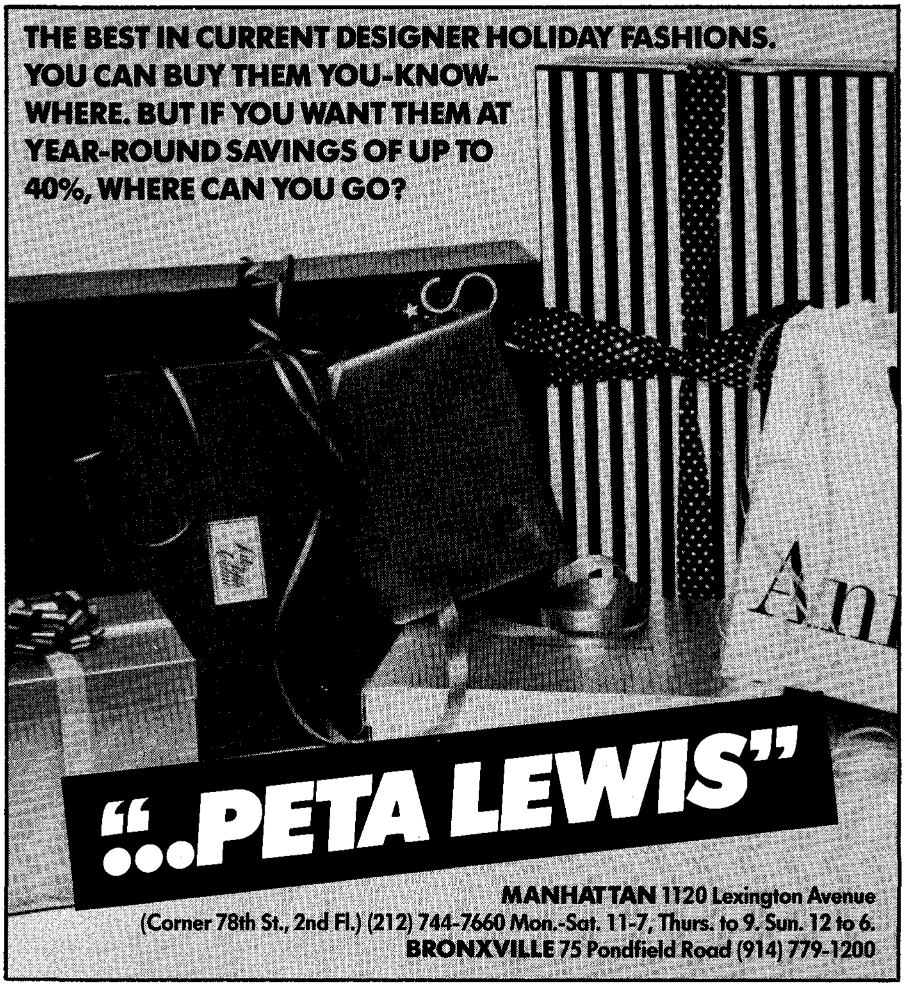
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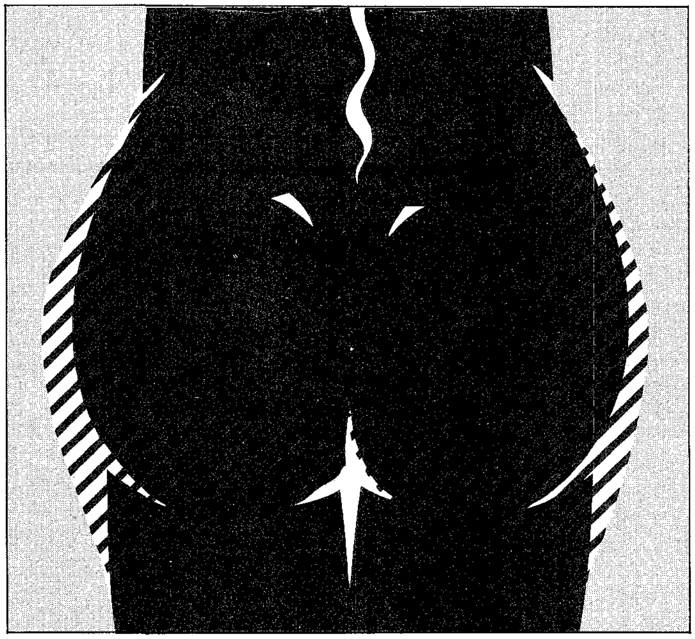
"...A popular and controversial new procedure, suction lipectomy removes fat from areas that diet and exercise don't reach..."

MAUREEN G. USED TO BE A MODEL ON cosmetic-demonstration videos at Bloomingdale's. Though she's five foot seven, weighs 112 pounds, and has a beautiful face, she could never have been a fashion model. She had one figure flaw that made it impossible—"saddlebags," those unfashionable, and unmanageable, flares on the outer thighs.

In a desperate effort to reduce their size, Maureen took ballet classes three times a week and frequently went on starvation diets. But nothing worked.



Quick fix: *The fat (shaded area) is sucked out through a tube.*

Then she read about a new surgical procedure that promised to banish her bulges instantly and decided to give it a try. After the operation, Maureen's thighs were "among the thinnest" in her dance class.

Maureen is one of about 20,000 patients—mostly women, but a lot of men as well—who in the last two years have undergone a procedure called suction lipectomy, lipo-suction, or simply fat suctioning. Developed by several European plastic surgeons in the mid-1970s, fat suctioning quickly became popular in France. Though at least one surgeon was performing the procedure in this country as early as 1976, it wasn't until two years ago that it became widely accepted here. In the past year, the technique has become one of the most sought-after forms of cosmetic surgery—and among the most lucrative for 1,000 to 1,300 practitioners nationwide.

Such enthusiasm isn't hard to understand. Fat suctioning can resculpt not only thighs (the most popular site for women) but buttocks, abdomen, hips, waist, arms, and even knees and ankles. It is also used to reshape double chins and chubby cheeks.

But suction lipectomy is not without controversy. The procedure is being performed by a growing number of physicians in specialties other than general plastic surgery who may not have the necessary expertise. Another problem is that the technique has several potential complications that need to be fully understood before the surgery can be entirely successful.

As defined by New York plastic surgeon Dr. Robert G. Schwager, fat suctioning is a "rather crude" cosmetic procedure, nearly as straightforward as vacuuming the rug. With the patient under either general anesthesia or heavy sedation and local anesthesia, the surgeon makes a small incision—about one centimeter long—in the site to be trimmed. Then a metal tube, called a cannula, which is attached via a hose to a small vacuum pump, is inserted in the opening. The pump is turned on, and the cannula is moved back and forth throughout a pre-marked area, gobbling up fat cells. The procedure takes less than an hour. The area is then tightly bandaged to prevent the accumulation of fluid and to promote the re-adherence of the skin. Healing can take from four weeks to six months.

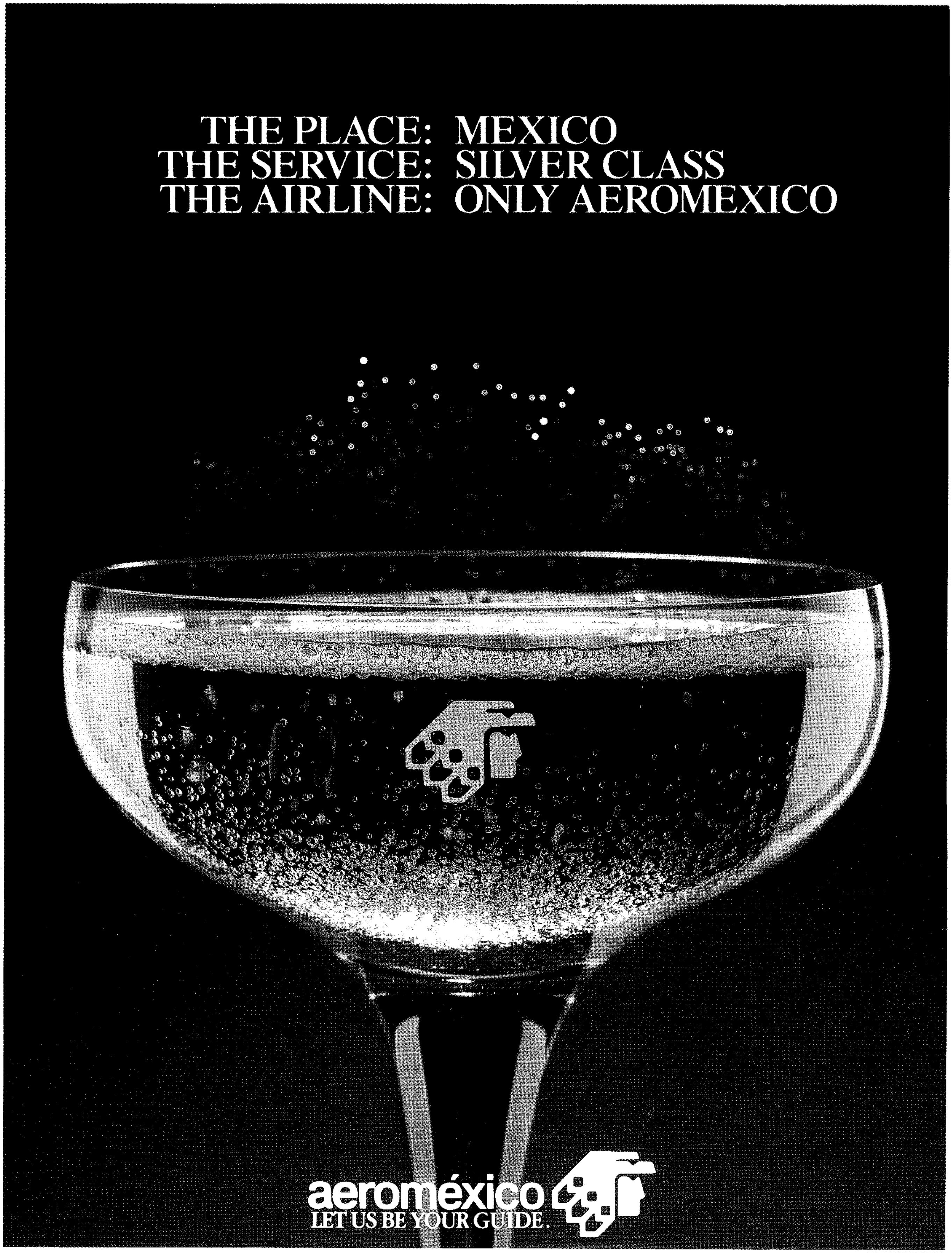
In a field strewn with quick fixes, such as starch blockers and sauna suits, fat suctioning may sound like just another form of quackery. Yet several highly respected physicians think the procedure is valid; among them is Schwager, who is an assistant professor of plastic surgery at New York Hospital–Cornell University Medical Center and one of about 30 board-certified plastic surgeons who now perform the procedure in New York City. According to Dr. John Brown Lynch, chairman of the plastic-surgery department at Vanderbilt University in Nashville, the technique "can produce definite improvements" in people with localized fat deposits, and it is often preferable to earlier operations for fat removal that left large scars. Dr. Frederick Grazer, associate clinical professor of plastic surgery at the University of California at Irvine School of Medicine, says that while "surgery should be the last resort" for anyone unhappy with her body, fat suctioning is "very effective for contouring the silhouette." And there seems to be a consensus among physicians that once fat cells have been removed they don't grow back.

Every doctor interviewed for this article agreed that as of now suction lipectomy must not be considered a treatment for obesity. Doctors believe that in most cases it is unsafe to remove more than around 1,500 cubic centimeters—enough to fill about two mayonnaise jars. And generally, overweight patients are sent home to diet and exercise first.

The ideal candidate for fat suctioning, then, is near or at her ideal weight, with genetically determined fat deposits. Good skin tone is critical, since skin must be elastic enough to contract over the suctioned area. Consequently, the best patients are usually the youngest ones, those under 35. Still, says Dr. Sherrell J. Aston, associate professor of surgery (plastic) at New York University School of Medicine, "I've seen excellent results in women in their fifties."

A fairly common side effect of fat suctioning is the development of uneven skin texture. "The patient must realize that the change is mainly in the contour of the body," says Dr. Daniel C. Baker, an associate professor of plastic surgery at NYU Medical Center. "If there was

Illustration by Renée Klein.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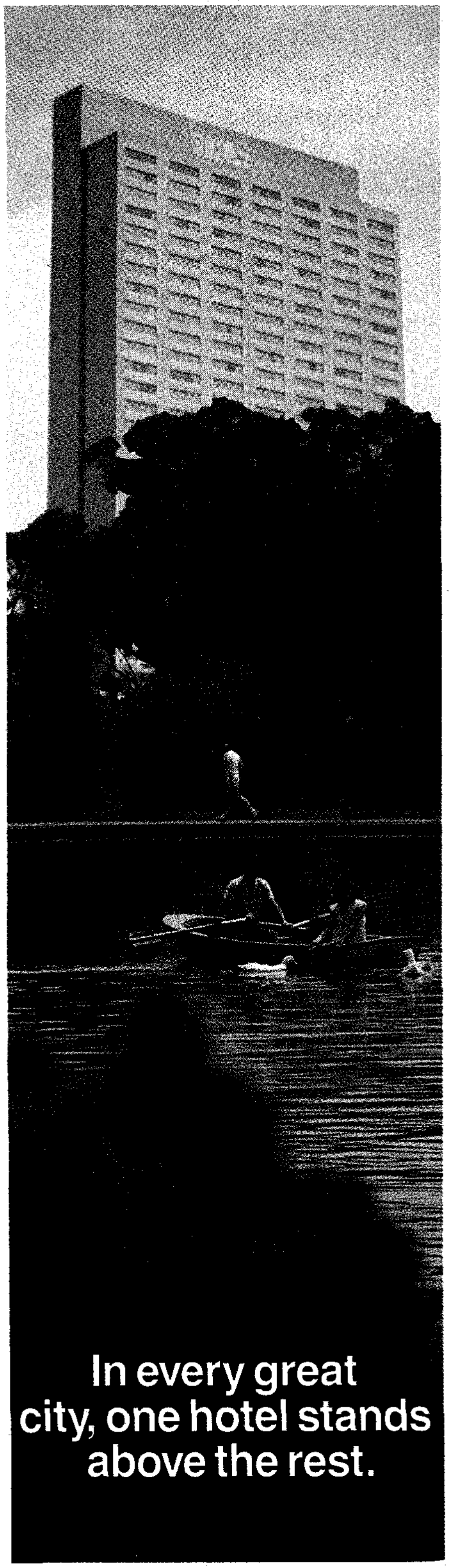

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"...'The smart ones will attend workshops,' says one doctor. 'The dumb ones, well...' "

waviness before, it will remain," meaning that the procedure is not a cure for so-called cellulite.

On the other hand, Schwager says so far he has seen no cases of increased dimpling. He believes that poor results are often the result of suctioning away too much fat near the skin surface. Yet even in instances where skin waviness occurs, there is still "a high degree of patient satisfaction," says Baker, because "women are simply thrilled to look better in their clothes."

Another side effect of the procedure is paresthesia, or numbing of the skin over the suctioned site, a condition that is usually temporary but sometimes lasts. Other, less benign complications have been reported, such as burning and tearing sensations, unusual changes in pigmentation, swelling, blood clots, infection, and shock from excessive blood and fluid loss.

But several physicians reported that they had heard of no major side effects and no deaths connected with the procedure. In a study of more than 5,000 fat-suctioned patients conducted by Philadelphia cosmetic surgeon Dr. Julius Newman and reported to the Food and Drug Administration, the incidence of complications other than minor numbing and waviness was about 2 percent.

The effectiveness and seeming safety of fat suctioning lures physicians from a variety of specialties. "Everybody's sucking fat. It's hot!" says Newman, head of the American Society of Lipo-Suction Surgery, whose 350 members include general surgeons, head-and-neck surgeons, dermatologists, and gynecologists. Newman, a head-and-neck surgeon, prefers to "stick to what I do best," and so, does fat suctioning only on the face and chin. Yet he sees no harm in physicians' performing it on areas of the body that might be considered out of their jurisdiction. The key, he claims, is proper training.

Since fat suctioning is not included in the ordinary curriculum of any medical school, physicians must learn about it through symposia and workshops, just as they do other new procedures. Such symposia, which include lectures, videotapes, and live surgery, are given by Newman's group and by the Educational Foundation of the American Society of Plastic and Reconstructive Surgeons (ASPRS).

But is a certificate from a four-day workshop a reliable warranty for prospective patients? "You can't stop doctors from doing a new procedure," says Newman. "The smart ones will go slow and attend workshops. The dumb ones, well..."

A number of critics—many of them officials on the certifying boards of specialties whose members are performing the procedure—are not so sanguine about their venturesome member physicians, regardless of how much training they've had in the procedure. Dr. George F. Reed, dean of the College of Medicine, SUNY Upstate Medical Center, and secretary of the American Board of Otolaryngology, says, with training, head-and-neck surgeons "should be as well equipped to do it as anyone else, but probably should limit its use to their area of expertise."

Dr. James Merrill, clinical professor of obstetrics and gynecology at the University of Washington and executive director of the American Board of Obstetrics and Gynecology, doesn't consider fat on the abdomen "a reproductive problem."

Some experts suggest that the procedure should be done only by plastic surgeons or dermatologists. And Dr. Irwin M. Freedberg, chairman of the department of dermatology at NYU Medical Center, is concerned that "lipo-suction will be overused, perhaps by people who are not fully trained." He's also dubious about the technique itself, "since it is a blind procedure and since the operator cannot see exactly what is being removed. Potentially, tissues such as blood vessels and nerves could be damaged."

A number of people also suggest that with increased competition in doctor-saturated cities such as New York, many physicians see fat suctioning as a quick and easy way to expand their practices—and their bank accounts. Surgeons' fees for fat suctioning range from $1,000 to $4,000, depending on body area; the cost is deductible as a medical expense. (If the procedure is used for removal of a fatty tumor or other medical condition, such as gynecomastia—enlarged male breasts—it may be covered by insurance.)

Even its advocates concede that fat suctioning has a large potential for abuse. And while it's generally thought that once a fat cell is removed it's gone forever, no one can predict what will happen to the suctioned area if a lot of weight is gained.

None of these considerations troubles Maureen G., the model who had her thighs resculpted. In fact, because she felt her face looked "a bit gaunt" at her previous weight, she has now gained six pounds. And she's happy to report that not an ounce comes between her and her Calvins. ■

Books/Rhoda Koenig

RICH AND STRANGE

"...No matter what you feel about the premise of *Return Engagement,* it's impossible not to keep turning the pages..."

Horst: His Work and His World, *by Valentine Lawford. Alfred A. Knopf; 396 pages; $55.*

Return Engagement: Faces to Remember—Then & Now, *by James Watters. Clarkson N. Potter; 168 pages; $24.95.*

"HORST WAS BORN ON AUGUST 14, 1906, at Weissenfels-an-der-Saale," Valentine Lawford's biography begins, with the first and apparently last bad mistake his subject ever made. By the time he was in his early twenties, the sturdy blond youth had got himself to the more congenial surroundings of Paris, where lovely flappers decorated their arms with rows of the diamond bangles called "service stripes," and prosperous gentlemen offered food, lodging, and useful friendship to handsome young foreigners. One of these patrons was George Hoyningen-Huene, a German baron whose family regarded the whole house of Hohenzollern as upstarts but who was himself engaged in the new and commercial field of fashion photography. For a couple of years, Horst seems to have occupied himself with visiting and modeling (one striking photograph shows him, wearing only a towel over one hip, pretending to ride the plaster horse's head on Huene's mantelpiece). But at one friendly lunch, the art director of American *Vogue* "asked Horst if he would like to be a photographer himself. Almost without thinking Horst said yes; whereupon, to his bewilderment and in spite of his protestations—for he had never owned a camera and he still had little notion of what constituted contemporary French feminine elegance—Dr. Agha asked him to start coming twice a week to the *Vogue* studio on the Champs-Elysées and try his hand at photographing fashion models."

Such encounters are nearly always the result of fate. Horst took Agha up on his offer, and thus began more than 50 years of photographing beautiful women and things. Like all artists, he suffered restriction and misunderstanding. At the beginning of his career, "I tried photographing long gloves *folded* ...but it was considered quite audacious, almost *risqué.*" Twenty years later, a new *Vogue* editor laid down the law: "A lady doesn't smile sideways," she said, and "a lady doesn't have her eyes wide open." But Horst's Paris days had such pleasures as the sight of Colette tending her geraniums across the way, or conversation with such bright spirits as the artist Christian Bérard ("his bringing back the long tutu ...caused quite a sensation").

Age cannot wither: *The two faces of Myrna Loy.*

Horst contains more than 200 photographs, most of them full-page and reproduced with a lushness that complements their otherworldly elegance—if Horst can lift this book, he's in good shape. (Though, having spent so much, couldn't Knopf shell out $30 more for an index?) Impossibly slender creatures with molded dresses and molded hair pose in ice grottoes or against backdrops of Brontë-esque weather conditions. Sometimes the models are set off by a prop, such as a vase of flowers or fragment of statuary or an escort in black tie, and sometimes they stare out at us from a background of dizzying blankness, challenging us to think of another inanimate object good enough to share the frame. The sweeping curves of drapery and stark contrasts of white and dark play off the quiet severity of the poses, highlighting the sculptured faces of these cruel madonnas. Horst paid tribute to the Surrealists by putting a model's chin on a tabletop or floating two evening-gowned princesses in a Dali set. But the most successful of these dreamlike pictures are the ones least obvious in their associations: A slender blonde, her back to the camera, rests her head on her hands as the ribbons of her half-laced corset drip over a shelf that cuts her off from the viewer. An image of submission, the curves of her back and hips sculpted by the light, she is at once inviting and remote. In a bit of Surrealism in Daily Life, Horst shows us a woman in a chemical "body mask" ("After you put it on, it hardened; and after you washed it off, all of your fat was supposed to be gone"). Her breasts and stomach emphasized by mounds of goo, her body rigid, the model gazes at us coldly from under her arched brows, a sort of killer icon. She is, however, inside a box lined with layers and layers of tissue, tamed into a diabolic Christmas present. Both of these pictures exploit to the full the dark, erotic undertones of "*Il faut souffrir pour être belle.*" (That the models throughout the thirties were "pensive, self-absorbed, seemingly oblivious of the world around them" had less to do with philosophy than technology. "The exposure time of the film was very low," says Horst.)

Valentine Lawford's portrait of his longtime friend is very chatty and agree-

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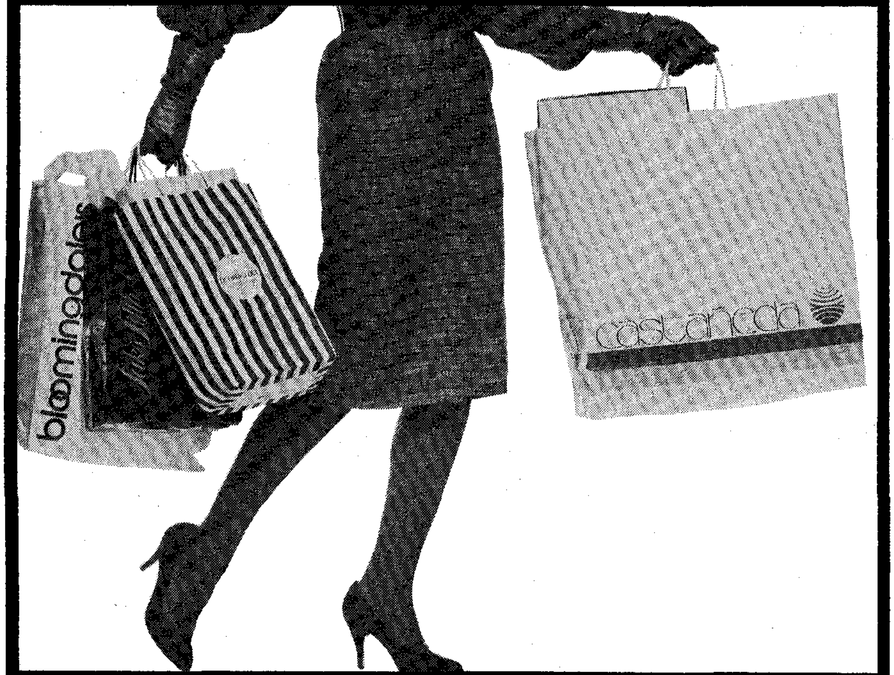

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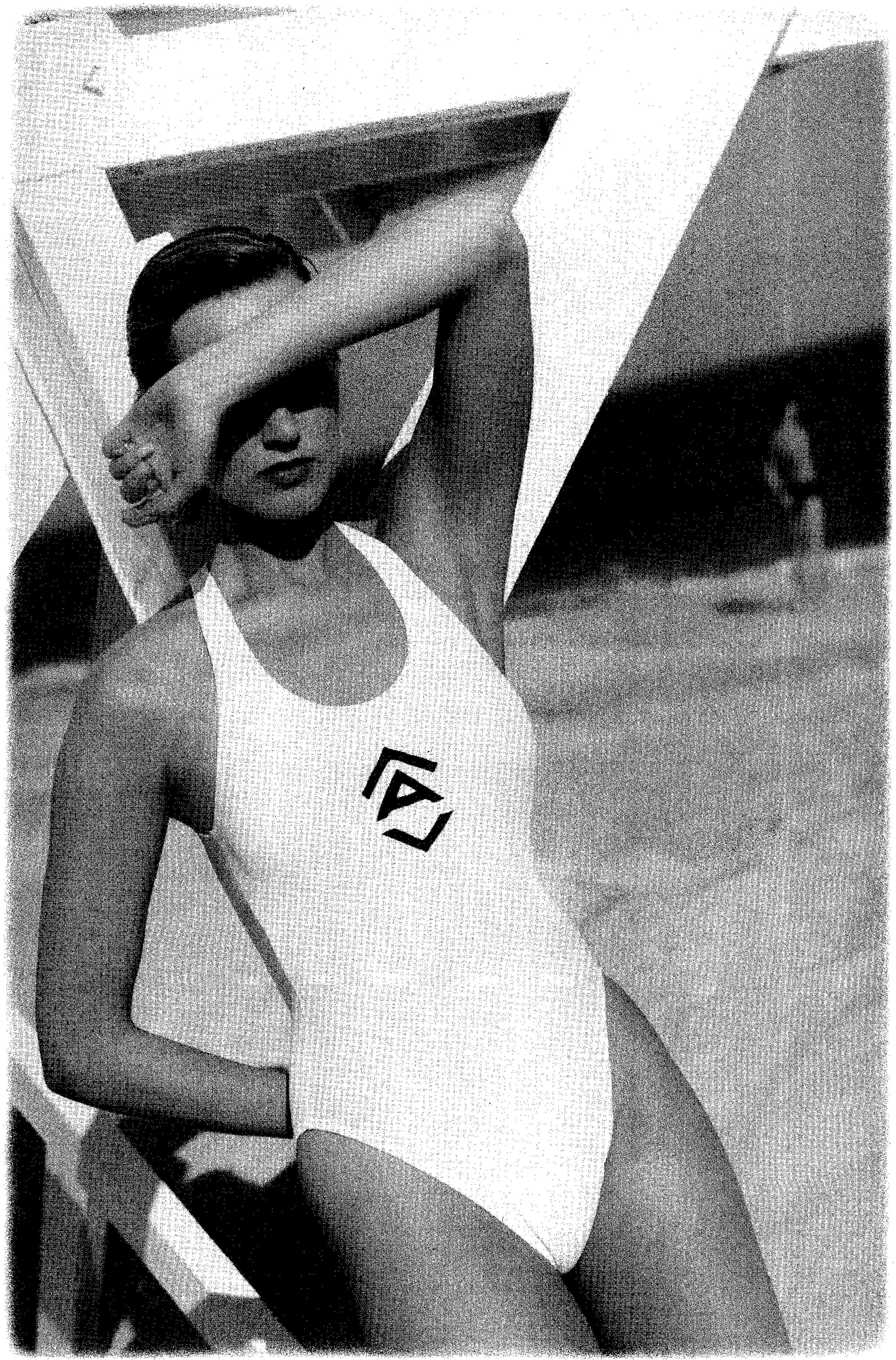
able, if a bit too rich and smooth, a pleasant likeness carved out of the very best butter. He can be unnecessarily discreet (Edwina Mountbatten's "allegedly exotic personal tastes" is a pretty oblique way to refer to Paul Robeson, and Horst's relationship with Huene is "suspect"—what were people suspecting that wasn't true?). But he does tell us about Horst's brief romance with Noël Coward and his longer one with Visconti, who had a servant's head shaved because "the boy was too pretty and it wasn't good for him." In this dream gallery, however, one unglamorous woman stands out—Horst's mother, whom he saw, after a separation of a dozen years, in postwar Berlin. She seemed happy enough, they said a fond farewell, but then Horst doubled back: "Before she caught sight of me I had seen her face, the face she wore when there was no question of seeing her son."

MANY OF THE FACES IN *Return Engagement* have also remained private for years, though once they were worshiped in Spanish palaces across America, or jungles where a sheet could be stretched between two trees. For these photographs, Horst traversed the country, shooting 74 actresses who were famous three to seven decades ago. We see these pictures alongside photos of them in the days of their youth and beauty.

At first, *Return Engagement* seemed like a nasty, ghoulish idea to me, and that impression wasn't changed by James Watters's text. Oddly, while most of the copy blocks are respectful or affectionate, every so often there's a gratuitous sneer at actresses who, after all, were doing Horst and Watters a favor. Watters reminds us that one widow's husband had a more famous star as a mistress, criticizes another woman for not being "forthright" about her lover's sex problems or the mental illness in her family. "Self-parody and sentimentality have joined her small repertoire," he meows about one star, as if he hadn't written this piece of camp exposition: "In the fall of 1935, when Mussolini was eyeing Ethiopia and Hitler was reclaiming the Saar, a 23-year-old hoofer from Springfield, Massachusetts, was conquering Broadway." Watters thanks Carol Southern for being "the most . . . gentle of editors," but these elderly ladies would seem more in need of gentleness than her spiteful author.

The more I looked at *Return Engagement,* though (and no matter how much distaste or terror you feel, it's impossible not to keep turning the pages), the more I accepted this project as a tribute. Horst's photographs—unretouched, but lit to flatter—are certainly affectionate, and full of pleasant surprises. Maureen O'Sullivan and Evelyn Laye look the



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same, only older. Alexis Smith looks *better* than she did 40 years ago, at least better than her "before" photo here, in which her head and breasts look as if they were molded out of rocket plastic. Ginger Rogers, at 73, has shoulder-length blonde waves, caterpillar eyelashes, and a décolletage exposing a mottled chest, but somehow one can't grimace or laugh—it would be like criticizing an Alp. Jetta Goudal, though unable to stand without pain, displays her furs with placid pride: "Always say it's got to be real sable or nothing at all." And Ina Claire, forefinger on her cheek in a classic *farceur*'s gesture, could deceive anyone that she's a very attractive 60-year-old (she's 92).

None of the women here sounds like Norma Desmond. Many are amused at their dizzy pasts, or glad to have them over with. Genevieve Tobin says that she and her husband are going to have a collection named for them at the Met: "Not bad for the stepson of a Philly fireman and a poor Irish lass from 34th Street." Sylvia Sidney says that things like the death of her son "are the important things in life and not what it's like to have kissed Spencer Tracy or Gary Cooper." And Shirley Temple, in a wistful apology to her visitors, delivers a rebuke to all of us who are angry at the famous beauties for reminding us of our own decay: "I'm so sorry I've grown old for you."

In brief—The Private Rich: A Family Album (edited by Elizabeth Bird; Crown; 184 pages; paper, $14.95) juxtaposes undated, unidentified photographs of wealthy folk making the last century pass in an agreeable manner with short stories about people with names like Settembrino and Frederika and Bronson. "The written text and photographs," we're told, "complement each other in a manner intended to capture, poetically speaking, the spirit of a vanishing social milieu." (What's the prosaic meaning of "capture"?) The book would have been better off without Peter Rand's trivial, self-consciously poker-faced fiction, but it's an enjoyable browse through the life-styles of the rich and anonymous. Happy millionaires cozy up to the corpses of large animals they have just killed, or drink cocktails that seem to have turned them to balsawood. A viciously pretty debutante poses for an artist engaged in making her hair even fluffier. There is also a wonderfully pointless vista of isolated columns, where a boy sits eternally removing a thorn from his marble foot, and a stone lion with a Peter Arno face. And there is a beautifully tailored young man standing out-of-doors with his hands in his pockets and a feather in his buttonhole. What is he waiting for? What has he missed? ■

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PIZZAZZ OR CHUTZPA?

"...Peter Parnell's inventive *Romance Language* has a playful, devil-may-care attitude toward both history and literature..."

SINCE WALT WHITMAN AND RALPH WALDO Emerson are among the principal characters of Peter Parnell's delightful but uneven **Romance Language,** I guess it's all right for this play containing multitudes to contradict itself and to relegate foolish consistency to petty minds. I salute the devil-may-care attitude of the play and its use of famous real persons in a playfully sacrilegious way, its absurdist view of American history and culture, and its sheer gusto. But those multitudes have to be contained in *both* senses, and there is also such a thing as foolish inconsistency, when the tongue-in-cheek becomes the foot-in-mouth.

Romance Language is built up on what may be called "the *Ragtime* principle," for although historic personages were put to fictional use before—indeed, Martin Luther made a fictional appearance in Kleist's *Michael Kohlhaas,* one of *Ragtime*'s models—it was Doctorow's novel that first made wholesale use of a battery of historic figures behaving in a flagrantly unhistoric manner. I must confess to a certain fastidiousness that, in the past, has made me unreceptive to such strategies and their facile way of scoring points, as when in this play the celebrated actress Charlotte Cushman has a passionate affair with Emily Dickinson, and the two of them end up playing the title parts in *Romeo and Juliet* for an audience of Indians and frontiersmen in Montana, with real shoot-outs mingling with stage deaths in that theater of action. But Mr. Parnell can be so puckishly yet cuttingly funny, as when Cushman declares about the Indians, "I am sympathetic to their problems—why do you think I chose *Romeo and Juliet*?" And when Emily, having gone native with a vengeance, joins the Sioux in their ghost dance, Charlotte refuses even to look: "I can't bear to watch nonprofessional work!" For such sweet wit one can forgive all—well, almost all.

The play's central device seems to derive from Buñuel's *Discreet Charm of the Bourgeoisie*: an interlocking series of dreams, beginning and ending with the dream of Whitman as he works on the final recension of *Leaves of Grass* while his lover Dan'l, a grocer's boy wounded in the Civil War whom he nursed back to health, lies sleeping in their bed. Huck Finn appears at the window, inadvertently kills Dan'l, and gets the poet to help him escape in drag as the two of them set out to look for Tom Sawyer and America singing. This dream becomes a vast oneiric-picaresque pilgrimage, picking up as it goes the persons and interlocking dreams of Louisa May Alcott, Emerson, Thoreau, Cushman, Dickinson, General Custer, and some even more invented characters. The Buñuelesque composite reverie is flowingly and jauntily managed, but the present, otherwise nearly impeccable, production hits an immediate snag in the casting of Walt Whitman.

Language: *Playwrights Horizons' Harris, Mahaffey.*

The Reverend Al Carmines is a charming and gifted fellow who has ministered with equal zeal to the Judson Church and Judson Poets Theater, but whose writing and composing have always been well ahead of his acting—except in campy parts in his own or Gertrude Stein's works. He certainly is no Whitman, though—or only the limper part of him. For while he does get across Whitman the male nurse mooning softly over his rough-trade camerados, e.g., "My greengrocer of Gettysburg!" he does not begin to convey the Whitman of the barbaric yawp, the man who suffered and was there, or, indeed, the one who contained multitudes. And it's no good saying that the play's Whitman is not the historic Whitman; Parnell knows well enough that true absurdism is not less but more real than reality. The play can accommodate a Walt and a half, but not half a Walt.

The others, with one minor exception (Marcia Lewis, though funny, is rather too much to be triply cast), do wonders for Parnell's invention. Which leads to Montana, for the pioneers of American ideology, politics, and art had to go West, whether young men or old, alive or fictions like Huck and Tom. But it is also in this West that, as Parnell and his Whitman are quick to perceive, the dream of democracy, of Transcendental and transcontinental humanism, of benevolent expansionism came to grief when Custer attacked the Indians assembled for the ghost dance, the communion with their ancestors. Little Big Horn becomes the symbol of the loss of fraternity and continuity, of tradition and equality, of piety and tolerance. Especially tolerance, for Parnell's West is also the sexual frontier where homosexuality and transvestism have their chance, only to be mowed down by puritanical bullets as nefarious as Custer's megalomaniacal imperialist ones.

From the quotations and author's note in the program—and, better yet, from the play itself—it is apparent that, besides knowing the works of his characters, Parnell also knows his Tocqueville and his Ionesco. He has fashioned a mock epic uniting grandeur and intimacy, uproariousness and wistfulness, the huge Emerson and Whitman

Photograph by Gerry Goodstein.

"...*Haarlem Nocturne* is a nightclub show, a slapped-together batch of songs—supremely vulgar, inane, and boring..."

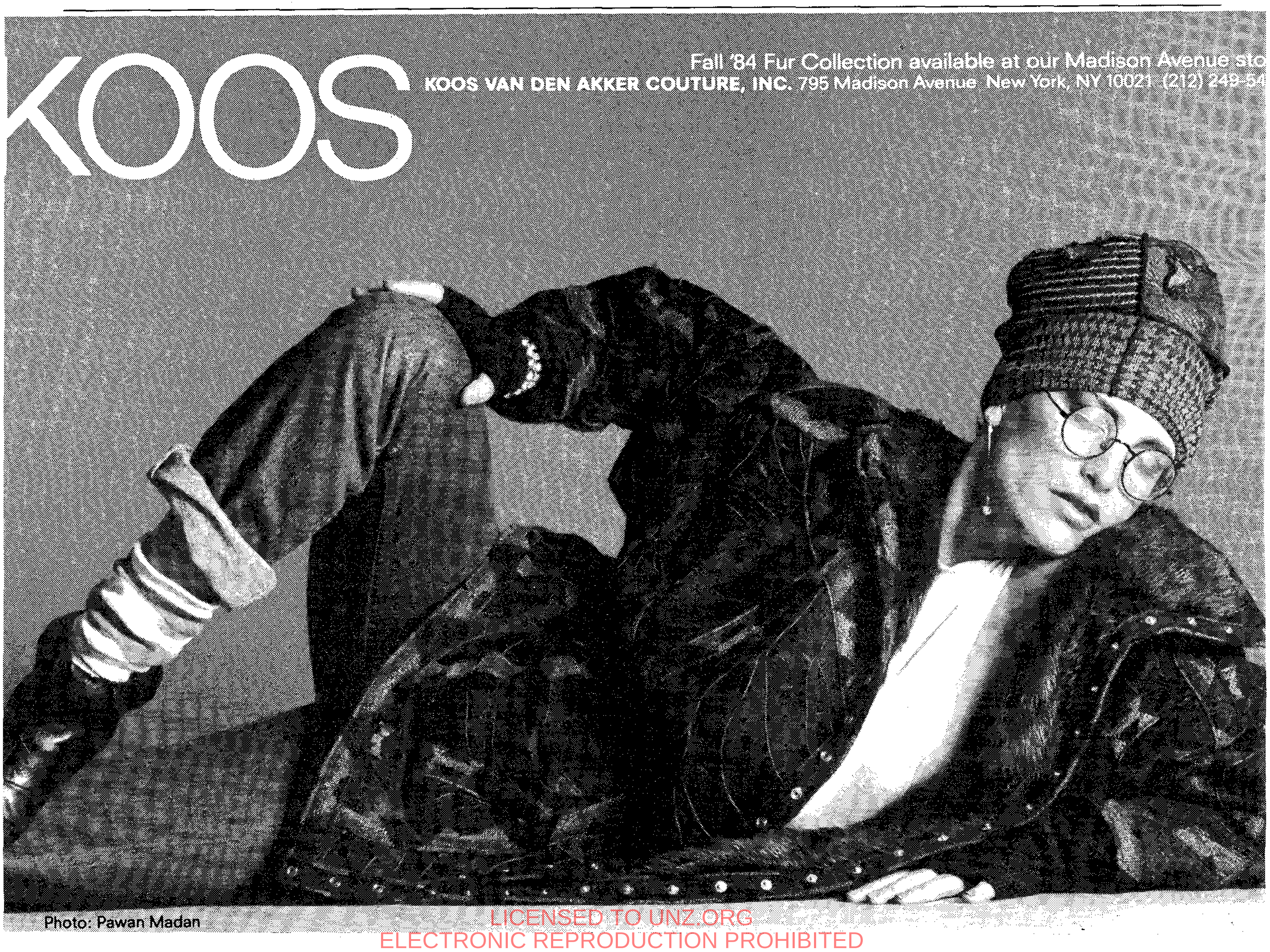
and the not-quite-humble Dickinson and Alcott. And likewise the sobering spirit of American history and irreverent, fun-filled fantasy. But he does stoop: The Tahitian prince turned Louisa May's amanuensis keeps calling her Miss Apricot, and the name Little Big Horn turns into a phallic joke; and he doesn't stop: Scenes go on too long and repetitiously, and the final sequence in heaven elicits lengthy sermonizing that is both too homiletic and too vague. There are times when the sophistication becomes sophomoric, yet the play surpasses its shortcomings, and the production fairly soars above them.

Sheldon Larry has directed with a rare combination of finesse and aplomb in scenery by Loren Sherman that is ingenious, elegant, and—a word I use reluctantly but advisedly—adorable. It turns itself inside out, opening up or closing into unpredictable shapes, managing to be ravishingly beautiful with both spatial and financial economy. From highly varnished, incarnadined pinewood interiors smiling through every knot, we go to a Walden Pond under a starry sky like the anthology of the best works of Bulgari, Harry Winston, and Van Cleef and Arpels, or to a range of Rockies that, without losing their rugged dignity, are still things to make F.A.O. Schwarz's mouth water. This décor of sumptuous toys is something to play, and make plays, with.

There are also highly humorous costumes by Sheila McLamb, happy music by Jack Eric Williams, and hearty fights by B. H. Barry. In the harmoniously excellent cast, I noticed especially Marc Castle, Frances Conroy, William Converse-Roberts, Cynthia Harris, Valerie Mahaffey, Jon Matthews, Ben Siegler, and Hechter Ubarry. Describing John Mulvany's painting *Custer's Last Rally*, Walt Whitman remarked that "a certain Greek reticence pervades it." This is the one thing that Mr. Parnell's version of America's last, lost rally lacks.

THE PRINCESS THEATER HAS REVERTED to being the Latin Quarter, cradle of Barbara Walters and other such goodies, which is honest enough when the offering is **Haarlem Nocturne,** a nightclub show. But why invite the drama critics? This seems misguided. And why advertise with a picture of André De Shields with his hand on a *female* thigh? This is positively misleading when the show is homosexual in spirit even if only intermittently in the letter, as in the memorable ditty: "We've got bottles with rubber nipples,/ We've got bottles with spikes;/ We've got bottles for homosexuals,/ We've got bottles for diesel dykes." It's all supremely vulgar, inane, and boring; but I don't want to overpraise it.

It begins with Marc Shaiman—the musical director, orchestrator, and arranger—playing the theme music of various TV shows on the piano, and does not notably improve when André De Shields appears in a garish costume by Jean-Claude Robin, backed by a trio of female singers who, though not particularly attractive or talented, are at least more vocal and virile than Mr. De Shields—one of them even looks like a transsexual. "Written and directed" by De Shields and Murray Horwitz, this is just a slapped-together batch of songs, those not written by them or Shaiman slightly better. But it allows De Shields, a performer of minimal range, to appear briefly in minimal briefs. ▬



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DUMBSTRUCK

"...Vibrating with guilt, honor, and fear, the characters of *Falling in Love* literally cannot formulate a sentence..."

Strangers from a train: *Streep and De Niro in Ulu Grosbard's film.*

MOVIEGOERS WHO PRIZE THE SCREENwriter's art—the art of Ben Hecht and Preston Sturges and Samson Raphaelson—probably don't need to be told that the eighties will not go down as one of the golden ages. Fresh reminders of the movies' current inarticulate state arrive every week. **Falling in Love,** a romantic drama starring Robert De Niro and Meryl Streep, is another nail in the coffin of American screenwriting. When I first heard about the project, my curiosity was stirred by the news that Pulitzer Prize-winning playwright Michael Cristofer (*The Shadow Box*) had produced an updated version of the classic Noël Coward–David Lean weeper, *Brief Encounter*. But now that I've seen the movie, I'm not sure what Cristofer actually *did.* There *isn't* any screenplay here. Did Cristofer hand in this screenplay the way it was shot—as an outline? Or was his work emasculated in the weekly meetings he attended, during the film's preparation period, with De Niro, Streep, and director Ulu Grosbard?

Just like *Brief Encounter* (1946), which featured the emotionally reverberant pairing of Trevor Howard and Celia Johnson, this movie is about two rather shy, proud, and scrupulous people who fall in love outside their marriages but hesitate on the brink of an affair. Each of them is settled, in reasonable comfort, with a loving mate, and each hates the idea of adultery. *Falling in Love* is about the mixed suffering, guilt, and exhilaration of wanting something better when you've already got something good. Of course the moral atmosphere has changed since *Brief Encounter* was made. In 1946, the possibility of adultery was still shocking; what's shocking now is that the man and woman take their marital obligations so seriously. It's even more surprising given the milieu: In place of Coward and Lean's harried middle-class atmosphere, *Falling in Love* offers comfortable, even chic, New York and suburban settings—the four-bedroom homes in Dobbs Ferry and Ardsley; Rizzoli and Saks; Fifth Avenue sidewalks and fine restaurants. Yet there's nothing debonair about the movie's tone. These two are not looking for pleasure or excitement or romance, and neither, alas, is the movie. Like an awkwardly literal-minded person who won't stop talking, *Falling in Love* relentlessly pursues the moral ramifications of its not very interesting subject.

Streep, a commercial artist, and De Niro, a rising young architect, travel into town on the same train, but they don't actually meet until they get tangled up in one another's Christmas packages at Rizzoli, one of those infuriatingly pedantic bits in which characters keep dropping things and picking them up, dropping them and picking them up again. Ah, the little embarrassments of life! That scene must have been wonderfully sweet when it was first filmed in 1934. And yet, with all this fussing, the two still haven't exchanged names. And they don't for another reel or so, even though they keep running into each other or crisscrossing—sometimes without even making visual contact—on the street, on the escalators at Saks, or in Grand Central station. Does Cristofer believe in romantic fate, or is he trying to make something amusing out of the necessary coincidences of the plot? I wonder if New Yorkers will believe any of this. Apart from a few panhandlers and nuts, the only people *this* romantic meets regularly on Manhattan's sullen streets are the other movie critics schlepping to a screening.

One of the things I loved about the work of the late François Truffaut was the way he darted through conventional expository scenes, brushing right past first meetings and getting-to-know-you's, heading straight for the joke, the kiss, the slap that made the scene worth doing in the first place. The Cristofer-Grosbard method is just the reverse of Truffaut's—their movie is all exposition, all fumbling, unnecessary "realism," and no drama. After clearing its throat for an hour or more, *Falling in Love* finally gets down to business. The two characters meet. They speak. And what do they say? "I . . . um . . . ah . . . Hello! . . . Ah . . . ," a burst of eloquence suitably answered by "Yeah! Ah . . . Are you. . . ? Yeah!" This happens not once or twice but a half-dozen times. Vibrating with guilt, honor, and fear right down to their last nerve ends, our heroes literally cannot formulate a sentence. Ninety minutes into the movie, and Meryl Streep is still saying things like "Uh . . . Hello! . . . . Ah . . . How are the kids?" I shall not humiliate the participants by quoting Coward's dia-

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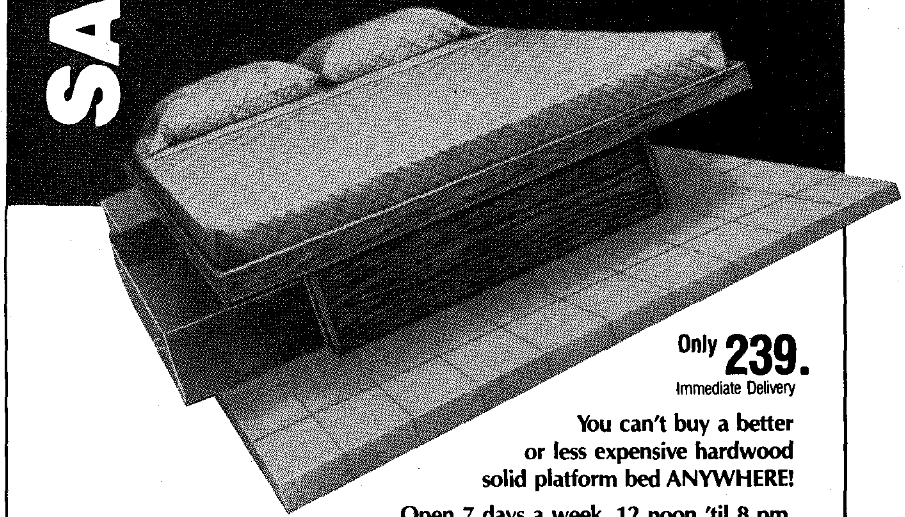

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logue in *Brief Encounter* or by offering samples from the vintage Hollywood movies, serious and comic, that treated adultery as something more interesting than an occasion for dithering. Cristofer, working as a screenwriter for the first time, has fallen for the silliest of all fallacies—the notion that people in the movies should be inarticulate at moments of stress. Could any convention be duller or more self-defeating?

As written, both characters are ciphers. They are people without idiosyncrasies or jokes or obsessions, people with nothing on their minds. But what a condescending view of suburbanites! Have Cristofer and Grosbard ever spent any time in Westchester? In lieu of that, have they ever read a story by John Cheever? I suppose only bald punkers and Orchard Street Jews chomping on pastrami have any personality; whereas someone wearing a suit and tie has been wiped clean by the system. But I don't believe this for a minute, and an artist who does believe it is only wiping *himself* out.

De Niro, for instance, can't find anything to play in this solid-citizen businessman-architect, and he goes flat. He lacks the charm, the ease to appear even minimally convincing as Mr. Right, and without his rage, his mockery and anguish, De Niro is merely empty—a darkly handsome young man with an oddly scary smile. Fellow street actor Harvey Keitel is equally awkward in the role of a buddy architect. The two of them meet for lunch at a wood-paneled restaurant, smiling and nodding and exchanging Cristofer's flavorless mock-up of suburbanite patter, and even if one hasn't experienced their remarkably charged rapport in the Scorsese classics *Mean Streets* and *Taxi Driver*, one senses that these two guys would be more comfortable waiting on tables than sitting at them. What is the use of putting these high-powered actors in nothing roles? And what is the point of posh settings if you neither exploit their glamour nor undermine them?

Meryl Streep, at least, looks right as a Westchester housewife who dabbles in commercial art. But since nothing has been written for her, she has to create a character out of bewilderment and indecision, ducking her head, smiling nervously, looking De Niro in the eyes and then looking away again, and on and on, through one long scene after another. Streep fumbles beautifully: Her incredibly mobile face reveals every hidden desire, every fear and evasion. But the character has been so impersonally conceived that her work comes off as an advanced-acting exercise: Play a married woman who can't decide whether to sleep with a man she might fall in love with. Streep the technician has never been more brilliant, but it's a meaning-

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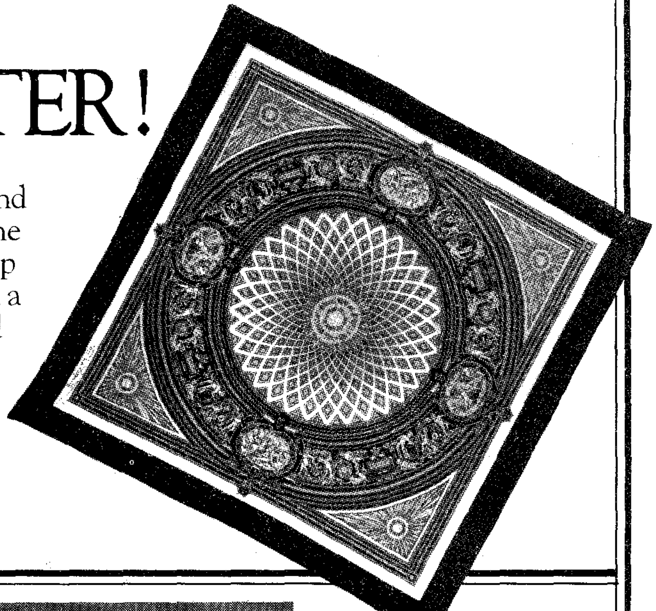

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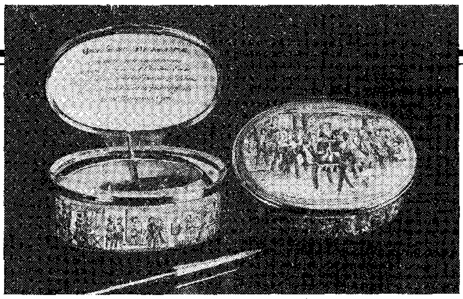

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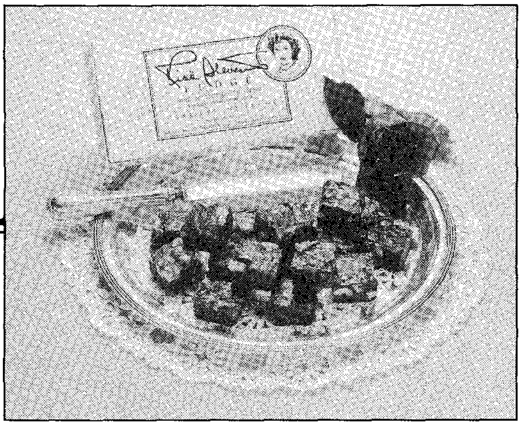

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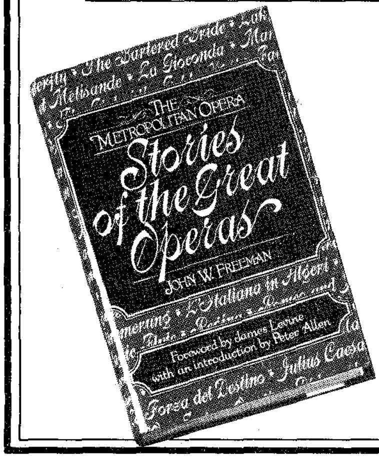
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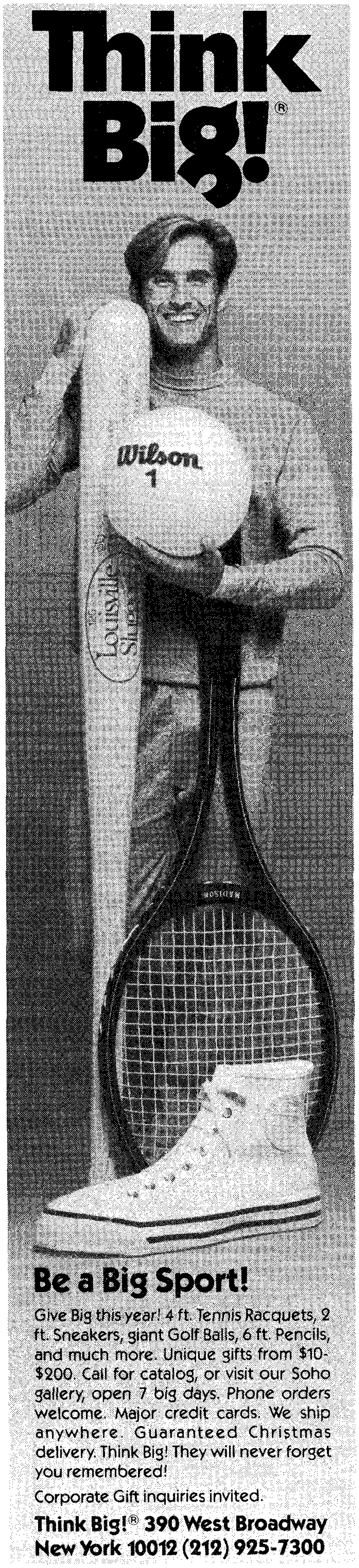

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less performance, an example of actor's vanity defeating the point of acting. The word "vanity" is carefully chosen. In past eras, heavyweight actresses comparable to Streep—Bette Davis, Katharine Hepburn, Barbara Stanwyck—would have said, "Give me something to play!" But Streep tries to pull the character out of herself, and she can't do it.

In *Brief Encounter,* the man and woman, so perfectly suited, know that they can never become lovers. Part of the fun of the movie is its doomed romanticism—the thick wash of Rachmaninoff on the soundtrack, the splendid gloomy railroad-station setting, with its billowing steam clouds, brightly lit from the rear, shooting out of overwrought locomotives. Except for one sequence in which Streep nearly kills herself driving through the rain, *Falling in Love* offers nothing so hokey or entertaining. Indeed, the filmmakers have nothing to give us but dreary upper-middle-class naturalism and fine moral sentiments. The picture seems to be made for people who want to feel a puff of self-esteem for not sleeping with the neighbors.

FAYE DUNAWAY, THE MANNERIST QUEEN of American acting, gives a flamboyantly funny performance in **Supergirl.** Half Kabuki mask, half Medusa's head, Dunaway, eyebrows arched, cheeks sucked in, red hair flowing, plays some sort of witch *manqué* who lives in an abandoned fun house and schemes to take over the world. Turning herself into Joan Crawford in *Mommy Dearest* may have forced Dunaway to cross into Grand Guignol forever: The long fingernails, the eaglelike spread of the arms and shoulders are now so bizarrely larger than life one wonders how Dunaway could ever step down from the throne and play an ordinary woman. And maybe she shouldn't—she's too witty as a gargoyle. Nothing else in *Supergirl* is quite so entertaining, though the movie is pleasant enough. Helen Slater, as the flying do-gooder, has the noble brow and steady gaze of a head nurse or lady senator. And Hart Bochner, as a good-looking patsy, shows comic potential. Bochner gets shoveled, bopped, chained, drugged, and when Supergirl saves him, he goes all gooey inside, just like a schoolgirl looking at Clark Gable's picture. The movie, directed by Jeannot Szwarc, has terrible schlocky effects—red whirlpools and flying plastic—but it's consistently funny.

WORTH CHECKING OUT: **The Red Circle,** a 1970 thriller directed by the much esteemed Jean-Pierre Melville, at the Festival Theater November 26 and 27 as part of the current French Film Festival. The picture, which stars Yves Montand and Alain Delon, has never played here commercially. ▬

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MESQUITE ON THE HUDSON

"...The smoke of this pesky bush that plagues America's Southwest perfumes Jerry's food with a tart, sweet savor..."

ELEVENTH AVENUE AND 23RD STREET IS not exactly Hoboken, though it might as well be for your essentially provincial Manhattanite. But geographical perversity is an irresistible lure to certain new dilettante restaurateurs. A mischievous divining rod leads them to a wildly deviant address. Then the trick is to create a grazing spot New York's nomadic social foragers can't resist.

Well, the world has yet to beat a path to **Jerry's Bar and Mesquite Grill.** But once word travels...once the town hears about its cheerful bar, the amiable feel-good of its laid-back dining salon, and the savory grills sliding off its mesquite barbecue, who knows how imperative this nowhere corner might become. The future here is still highly iffy. If a restaurant were less like theater and more like a movie—locked in, edited, immutable—I could make promises. But the cast can change overnight. Already a certain astonishing deftness in the kitchen, remarkable in two early dinners, seems somewhat dimmed, though not disastrously, at a recent outing, and everything about brunch one Sunday is a joy except the food. Alas, prices seem overly greedy for near-Hoboken, especially if you factor in a ten- or twelve-dollar cab ride. Clams, steak, a chocolate finale, coffee, the most modest bottle of red, could cost a couple $95, although shared zucchini, pastas, and beer would cut that in half. And brunch with live music is $10.75.

From the moment the neon JERRY'S went up, this new mesquite outpost was tagged as a music-world hangout, hard-rock, punk, New Wave music, that is. Jerry, you see, is Jerry Brandt, self-exiled power of the Ritz. Brandt has lived a thousand lives since he graduated from the mail room at William Morris. In his bio, he lists his claims to pop fame: the Electric Circus of the golden sixties, managing Sam Cooke and Cassius Clay, later Carly Simon. He was the man behind the Voices of East Harlem, did *Got tu Go Disco* on Broadway. "And it went," he concedes. "The Wildcat," an attempt to re-create the Crazy Horse of Paris here, faded, too. He grew restless running the Ritz. Then one night, as he tells it, sitting in an almost deserted gay bar where once the Irish pub McFeely's reigned, he turned to Patti Oja, the woman in his life, and said, "Let's buy this restaurant." Not knowing a thing about restaurants, "I could do it," he says.

Theater of food: *Jerry Brandt in his new Bar and Mesquite Grill.*

The billiard-green walls had to go. Now they are cream and deep burgundy, and lace-filtered windows have been cut out along 23rd Street. Turn-of-the-century tile, a ceiling fan, muted chandeliers, potted trees here and there, gentle the vast back room. The bar is a glorious relic of the past, carved wood with painted-glass ceilings, apt to be lively, if not raucous, long after the dinner crowd has dwindled. At brunch, a piano plays—not jazz, as one might expect, but Cole Porter, with a stunning black woman, incongruously gowned and bare-shouldered, delivering the lyrics. All very pleasant.

But for serious mouths? Well, the food can be infinitely pleasing. Though the prose in Brandt's ad is feverishly lyrical—"The Heritage of Mesquite Wood... born on the frontier, nurtured by pride, under a wilderness sky..."—the fact is, the smoke of this pesky bush that plagues the ranchers of America's Southwest perfumes food with a wonderful, tart, sweet savor. You taste it here in moist herb-scented chicken, flavorful lamb chops, zesty barbecued lemon-and-ginger-accented duck, wild mushrooms billed as an appetizer, garlic-and-lemon-soused shrimp, and in a brochette of giant scallops, tender as can be, alternating with tasty shrimp laced with peppers, red onion, and whole garlic cloves. A giant veal chop ordered "pink" comes much too rare. Sent back to the kitchen, it returns crunchily charred, pink at the heart, generously garnished with a fine bouquet of vegetables—sesame'd snow peas, crisp and fresh, and thin slices of yellow squash. Sad to say, the crisping acidity of mesquite grilling is lost in a veal chop smothered in peppers, shallots, rosemary, sage, and wine. And Jerry's pepper steak is a chewy, gristly, too-thin cut. Except for one evening when a portion of swordfish seems grudgingly stingy, thin, and none too fresh, the seafood here has been impressive. Red snapper emerges beatified by a tangy lemon butter. Swordfish ordered "rare" on a recent visit is perfect. And even for our table of serious veteran gourmaniacs, the rare chance to taste grilled sturgeon, meaty and impeccably cooked, is a delight.

For starters, fried zucchini, thick as a Flair pen, are crisp and cheese-touched, wrapped in a napkin. A mound of mus-

Photograph by Joe McNally/Wheeler Pictures.

> "…'Eager but not able' is the theme at one brunch. But basking in an easy Cole Porterly aura, our trio feels forgiving…"

sels arrives in a puddle of peppery tomato sauce. Pea soup, one evening's special, is thick and delicious. Spaghetti carbonara might be moister and wants the smokiness of real Italian bacon. Red-and-yellow-pepper-laden spaghettini needs another flavor, too. But the olive-and-caper-scented puttanesca is lively. Rigatoni with sausage and tomatoed cream satisfies. And in an early expedition, spaghettini frutta di mare is an amazing triumph, the noodles firm, the sauce full of pizzazz, the sea creatures—scallops, shrimp, and baby clams—miraculously just-cooked, as requested.

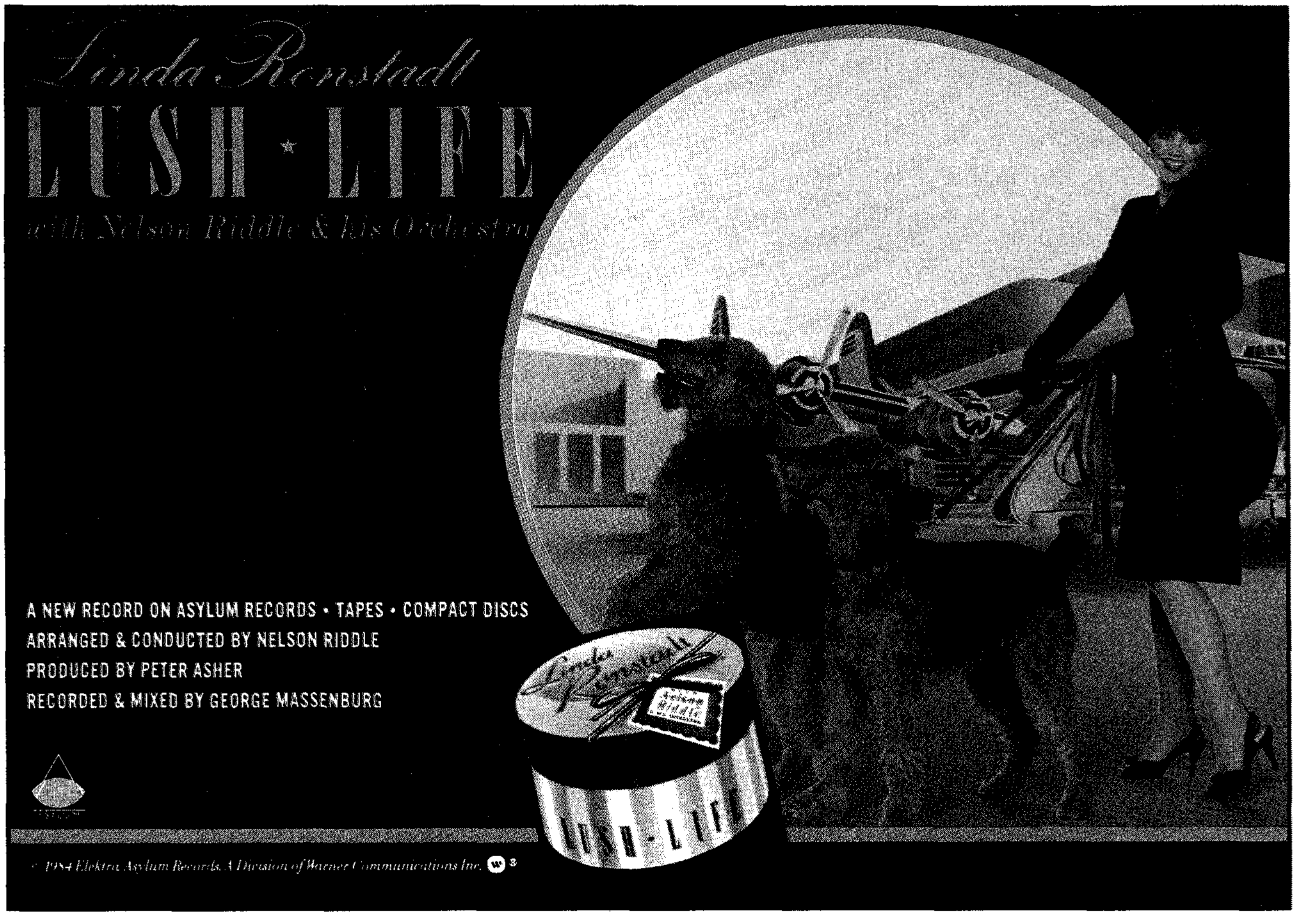
Desserts are gathered outside the house, with an emphasis on chocolate. Early on, there was a sticky and luscious fudge cake. Now there is a creamy chocolate-mousse pie, gargantuan chunks of Contessa Vanessa's chocolate-chip-studded fudge cake, white-on-dark-chocolate ice cream, tartufo and Godiva chocolates, plus berries and a smooth, dense, rich cheesecake. The wine list is small but interesting—Gavi dei Gavi, rarely found elsewhere, a lovely Chablis at $22, delicious Jekel Cabernet at $27—with not enough offerings at the low end. And as Jerry himself concedes, the espresso-coffee technique has yet to be mastered.

Jerry Brandt himself is still understudying the host's role. At times, he pops up all over the room. Other times, he seems oblivious to the stress of snafus and focuses on chums—passing out the house T-shirt to a trio of flashy blondes (who could blame him?). But the staff is equally tentative, though I find myself more amused by Sunday-morning's spaced-out waiter—he seems to be saying, "Is there anything you can do for me?"—than by the waitress who seems more intent upon being breezy and clever, a member of the party and not the anonymous server.

"Really eager but not able" is the theme at one brunch. But basking in an easy noontime Cole Porterly aura, our trio feels forgiving. The less-than-brilliant Bloody Mary is noted, of course. Good blueberry muffins, moist and tasting homemade, soothe. And eggs Benedict ride on excellent Canadian bacon and an English muffin that might do better toasted. But the lovely lemony hollandaise scents the air. Corned-beef hash seems thrown together by someone foreign to the corned-beef-hash culture. Undercooked potatoes are no substitute for home fries. And tough fettuccine with shrimp as chewy as a rubber duck makes me wonder if there's any chef at all in the kitchen.

It's early to judge. But running a restaurant is not quite "the piece of cake" Jerry Brandt likes to pun it. Still, he's happy here, he says. "I'm glad to be out of rock 'n' roll. Now I have people to talk to. Restaurants are the theater of the eighties." Of course, he's also talking about using Jerry's as an annuity to pay his way back to college, to Yale Drama School, where he can learn to direct. Let's hope he gets his act together here first, before he takes himself on the road.

Jerry's Bar and Mesquite Grill, 565 West 23rd Street (807-6261), is open for lunch Monday through Friday noon to 4 p.m., for dinner daily 6 p.m. to 1 a.m., for brunch Sundays 11:30 a.m. to 4 p.m. Theater menu is served daily 6 to 7:30 p.m., bar menu daily 6 p.m. to 3 a.m. American Express, Diners Club, MasterCard, Visa. ▬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REVOLUTION BY THE BOOK

> "...These artists push their degrees before them in wheelbarrows, like Weimar Germans out to buy a loaf of bread..."

IN SPITE OF THE FUSS AND COMMOTION, I'm coming to the conclusion that the "gallery renaissance" on the Lower East Side is a matter of mundane demographics, not esoteric aesthetics. The gates of academe open each spring, and thousands of newly anointed artists and art historians tramp into the city, pushing their paper degrees before them in wheelbarrows, like Weimar Germans out to buy a loaf of bread. They settle into galleries around Tompkins Square Park, traditional bootstrap territory, and jostle the incumbents, those guerrilla expressionists who consider paint and canvas as weapons in the coming class war. The social divisions are at least as profound as the disagreements over art. For visitors, the game is not to see who's good (since, to half these artists, "quality" is a bourgeois hang-up) but to decide who's upwardly mobile. Some are; some are aggressively not.

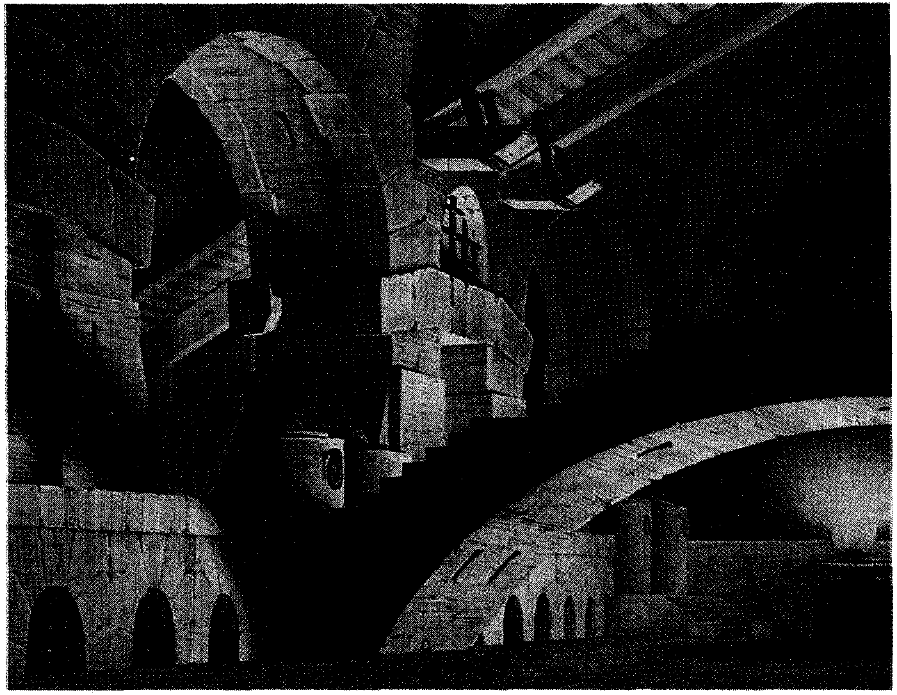
The charm of this situation (if any) is in its chanciness. You wander from the lumpen superficiality of Fred Brathwaite's sleazy street writing at Fun Gallery to the metaphysical superficiality of La Pittura Colta, that troublesome assortment of Italian "cultured painters" who have made such a name for themselves at the international art fairs. Last February, I wondered in this column whether New York would ever be ready for the Italian Retrograde. On the Lower East Side, anything is possible. "**Nuove Iconografie**" at Facchetti-Burk perfectly demonstrates La Pittura Colta's determination to resurrect the voluptuous technical perfection of the Italian Renaissance and baroque masters. The bravado of these modern reactionaries can be beautiful, even when it's all style and no substance. At least the pretensions of culture are a nice change from the *faux naïve* stylelessness oddly so adored by young Americans. (328 East 11th Street; through November 30.)

Around the corner and down the road, I walked a plank over wet concrete to get into Area X Gallery. **Michael McCollum**, born in Hoquiam, Washington, in 1939, is now having his first New York solo there. McCollum is tweedy and serious, the holder of an MFA degree from the University of California at Berkeley. He worked in ceramic sculpture until a recent career reappraisal led him to take up drawing. Now he's clearly peering around to see what works. Two elegant dissections of the female form, faint kin to de Kooning, are both more confident and less risky than the rest of his new work—dancing deer and shamanistic creatures animated by some of the looniness of William Wiley. I like McCollum's touch—a feathery layering of several different kinds of crayons. Count him among the educated mobility. (200 East 10th Street; through December 23.)

Mark Dean, 29, is more what you would expect from the territory. Like other artists his age, he has apparently studied the narrative painters who emerged a decade ago. He also owes a debt to pulp fiction, the sorts of cartoons you would have found in *Boys' Life*, and the story line for *Leave It to Beaver*. What he has created are mock-heroic altarpieces to childhood, each in its own Macy's-style black lacquered frame, both pretentious and precious, and full of more of that modern phony naïveté. In a four-part series, "The Damned," we see a robust boy in a tiff: He "catches hell" from a figure offstage, he mows the lawn in penance, he is punished again, he sits alone and downcast under a tree. The tree is bright green, the sky is bright blue, the houses behind him are yellow and red—babes-in-toyland stuff. The boy himself is puffy-heroic, like a cross between the bronze figures in Rockefeller Center and the Pillsbury Doughboy. Insufferable cuteness is apparently all Dean aspires to. (Sharpe Gallery, 328 East 11th Street; through December 9.)

A WITTY SWIPE AT THE BULL-ROARING aesthetics of the Lower East Side appeared in *Artforum* magazine recently under the title "My Dog Neo." It noted the local galleries' unusually high population of snarling dogs, and it was illustrated by the snarling-dog paintings of **Leonard Koscianski.** Now the 32-year-old artist's saber-toothed canines are making tracks at Phyllis Kind Gallery, further proof that these days even a snide attack in a major art magazine can buy an artist a ticket on the gravy train.

Koscianski, like Dean, is drawn to cheap thrills and pretentious metaphors. His settings are out of dollhouse Americana: toy houses slumbering in well-tilled fields under moonlit skies laced with silver clouds. Through this nocturnal idyll stalk rude beasts: pigs



Grand emotions: Prison With Votive Lamp, *at Wheelock Whitney.*

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with the fangs of vampire bats, more snarling canines. It's the twilight of the moral order. Koscianski, the retro-Romantic, imagines that ugliness rises in the night. The image he trades on is Stubbs's white horse attacked by a lion—"Nature, red in tooth and claw."

But these are Mother Goose stories to scare small children. The horror in Koscianski's attacking pigs and slavering dogs is as carefully and obviously contrived as it is in *Halloween* and *Halloween II.* Not Stubbs, but Grant Wood, is his true prototype: You think of Wood's Paul Revere riding through a dark night of the soul that is as carefully tended as Koscianski's idyllic landscapes. The style here is false and slick. Each blade of grass is laid down over a black ground, as in neo-velvet painting. His "Dog Neo" is a cartoon—a conjuring trick for anguish. (136 Greene Street; through December 5.)

THERE IS AN INTERESTING HISTORY LESSON in **"Drawings for the Stage: Italian Set Designs From 1790 to 1860."** During the years covered by the show, Italian opera dominated the world. The task of the set designer was the projection of "simple and true emotions"—the creation, in other words, of narrative backdrops to plump up the spectacle. During the baroque period, set designers were nearly as important as the composers. After the mid-1800s, their influence waned, but in the years between, they created what is in effect a form of imaginary architecture.

Only the most diligent of scholars have heard of the Galliaris, the Bibienas, or the other "first families" of set design. There were regional disputes that are still hard for a layman to sort. But set designers were often also artists or architects, trained in the mode of the day. Neoclassicism was introduced by Fabrizio Galliari in 1760 in Turin, and for several decades, operas were set within the lofty arches of grand buildings: tombs, churches, prisons, vaults, ruins. Since few designers bothered to be historically accurate, the buildings they drew were loose improvisations that suggest to us now the sorts of grand emotions that underlay the supposed coolness of neoclassicism.

The taste for ruins coincided with a vogue for Piranesi, whose influence must have touched Vincenzo Podesti when he envisioned the arches of *Prison With Votive Lamp.* Since set designers were captive to the events onstage, however, their connection to the history of painting is peripheral. Podesti drew this watercolor in the mid-1800s, long after neoclassicism had peaked in painting; his dramatic lighting owes just as much to Romanticism. (Wheelock Whitney & Company, 123 East 62nd Street; through December 14.) ■

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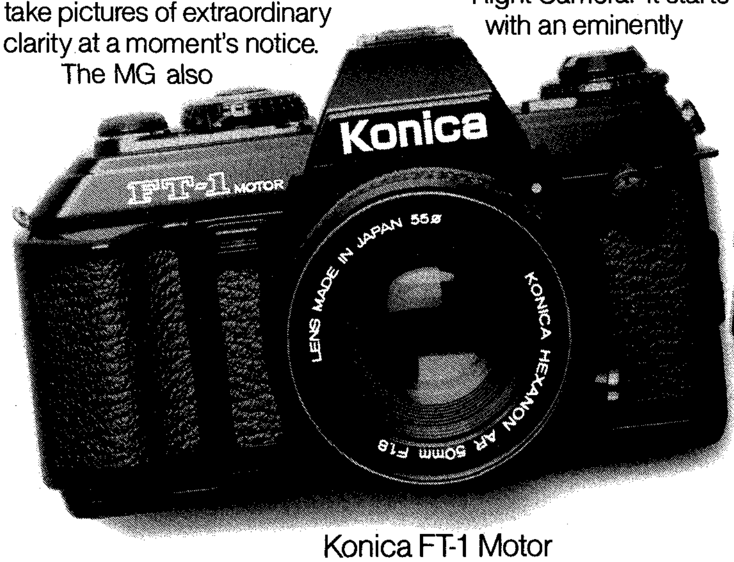

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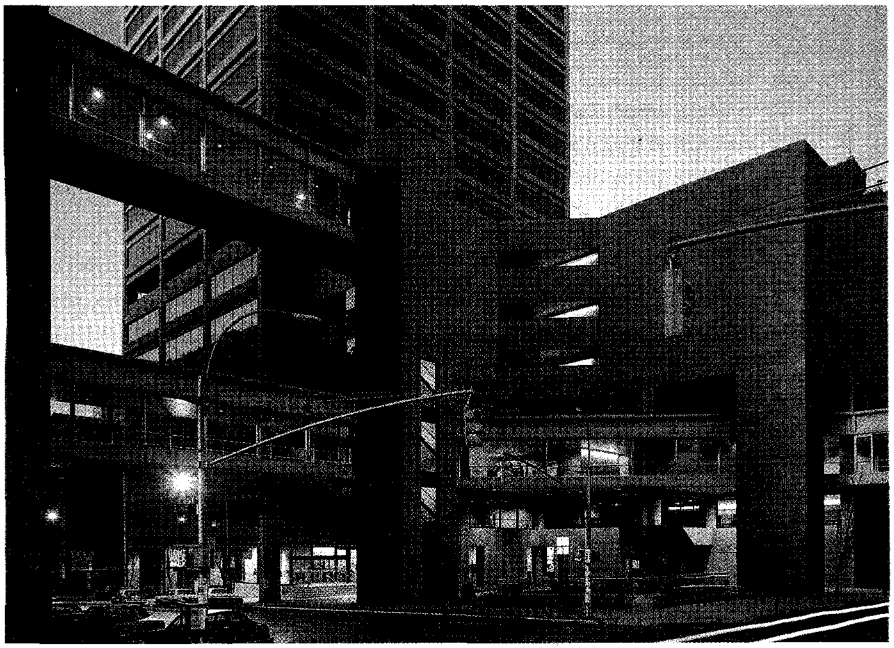
FITTING IN AT SCHOOL

> "...The 'infill' buildings at Hunter, Harvard, and Columbia all teach lessons about advancing the art of urban architecture..."



Earnest purpose: *The new Hunter complex on Lexington Avenue.*

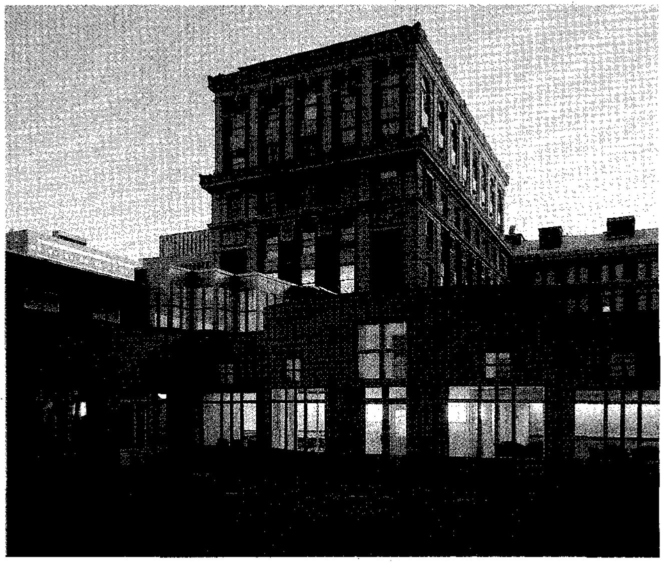
TO HEAR SOME ARCHITECTS TALK about their work, you would think every building stood alone in a field, open to admiration from all sides. Alas, such blank canvases are rarely available anymore (even in the Hamptons), and in cities, almost never. Increasingly, the best designers are making a virtue of necessity. And nowadays, the degree to which a building fits into its surroundings has become almost as much a measure of its success as the design itself.

This sensitivity to context is most evident on the campuses of urban colleges and universities. Many of them were laid out according to some master plan—and often as self-contained mini-cities—but are now hemmed in. That means any expansion has to happen on leftover sites scattered through what already exists. These institutions seldom have much money for the job but, being enlightened, are under special pressure to do something worthy. At the moment, Hunter College, Harvard, and Columbia all have "infill" buildings at varying stages of completion. And each has something to teach about advancing the art of urban architecture—on campus, and off.

In New York, the most noticeable example is the complex of buildings at Lexington Avenue and 68th Street designed for Hunter by Ulrich Franzen and Associates. The design goes back more than a decade to the college's decision to do something about the aging and scattered quarters with which its 15,000-plus students and faculty had to contend. Having no campus in the conventional sense, Hunter students, most of whom get to school by subway, were condemned to neighborhood coffee shops to while away the time between classes. So were the faculty, few of whom even had offices of their own. The Franzen solution was to stack most of the school's major functions in two seventeen-story towers, one on each side of Lexington, and link them to each other and to the old Hunter buildings by a series of pedestrian bridges. The project was stalled during the city's fiscal crisis but was revived in 1980 and is now all but finished.

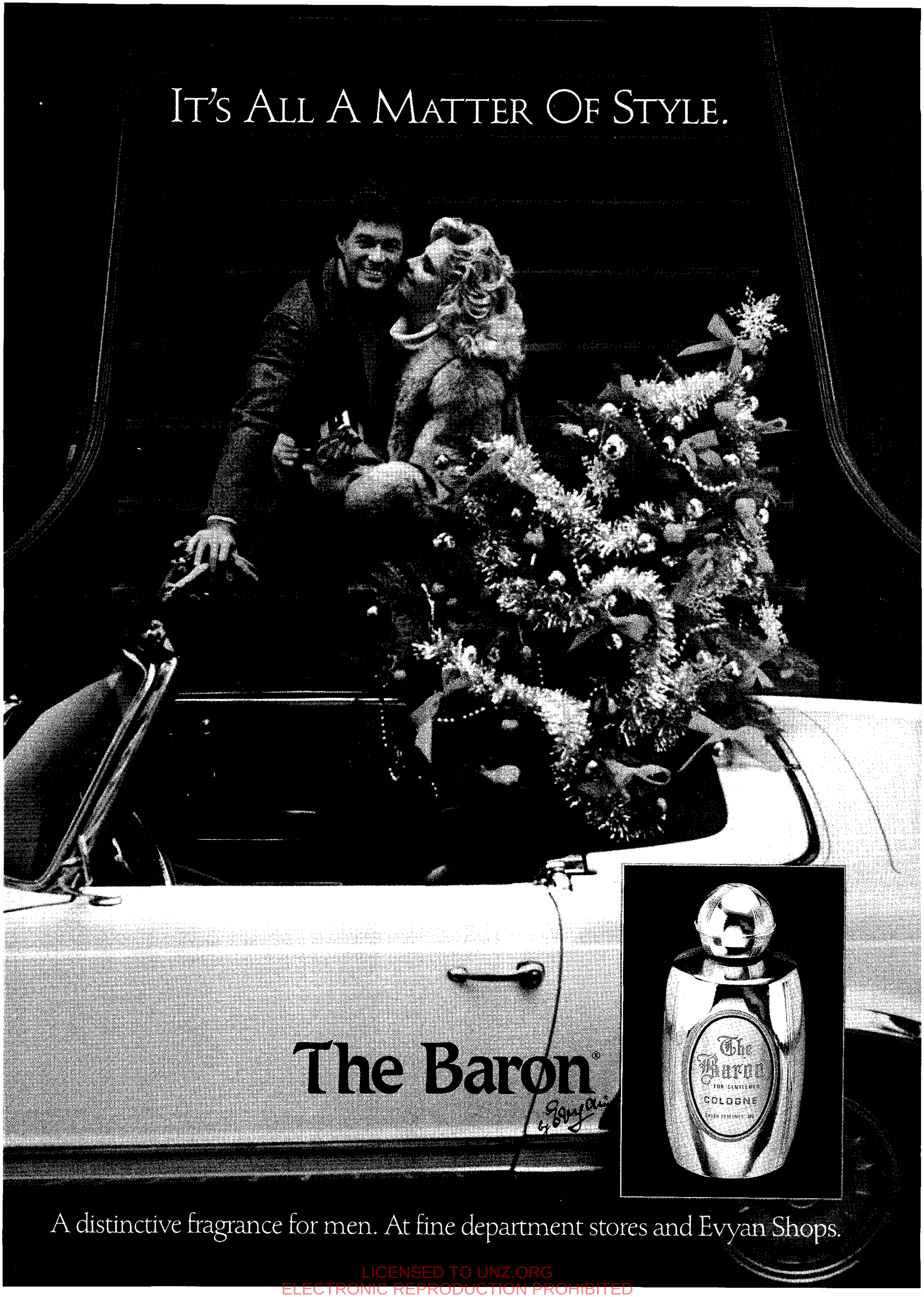
The fact that the design process began so long ago says much about the result. It is of its time—an example of basic modernism, relying on geometric forms free of embellishment. Clad in gray precast concrete, the sober towers project to the street a sense of earnest academic purpose. Inside, the buildings are finished in concrete block and other studentproof materials, but are enlivened by seating nooks and snack bars. Although the pedestrian bridges caused a community furor during the planning stages, they seem less oppressive than was feared, and the interior "main street" they create has, according to Hunter president Donna Shalala, helped give the school a sense of community it never had. Together with a small plaza and an invitingly redesigned subway entrance, the bridges have also made the intersection something of an open-air room—a context unto itself. The overall effect is of rather grim dignity—appropriate for a school eager to stiffen its image. But the architectural statement is not one that grows on you.

Reflecting the evolution in architectural thinking that has gone on since the Hunter buildings were conceived is the Arthur M. Sackler Museum at Harvard. Designed by the British architect James Stirling, working with Michael Wilford, it is not yet open to the public, but the exterior is complete. In contrast to the straightforward language of the Hunter



Serene enclosure: *Columbia's computer-science building.*

Photographed by Wolfgang Hoyt/ESTO.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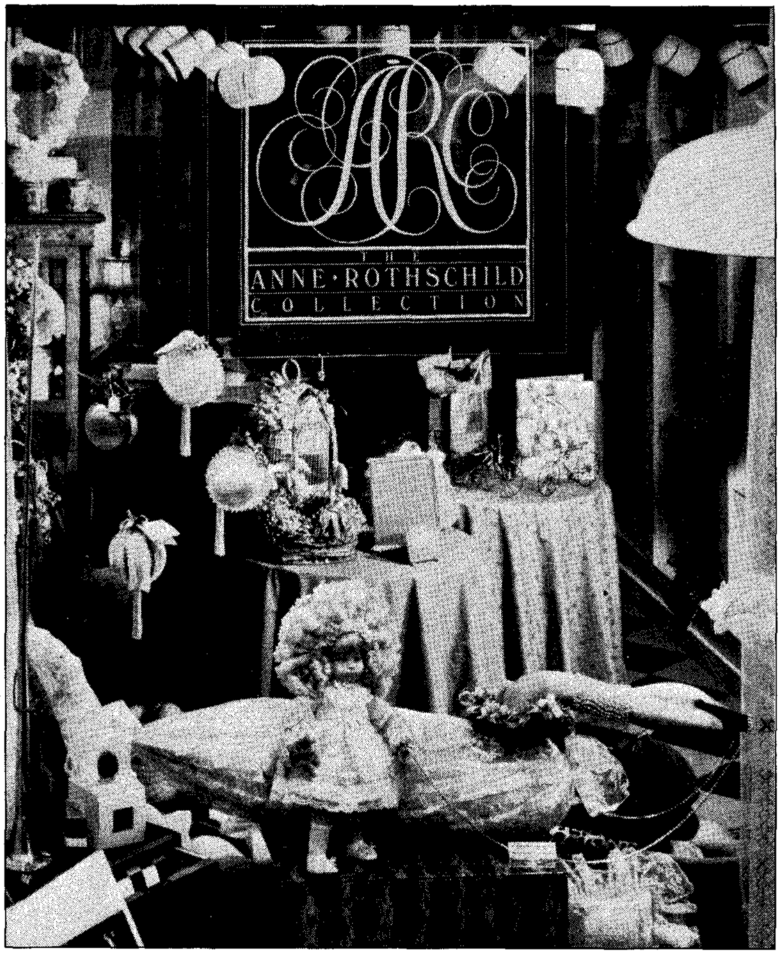

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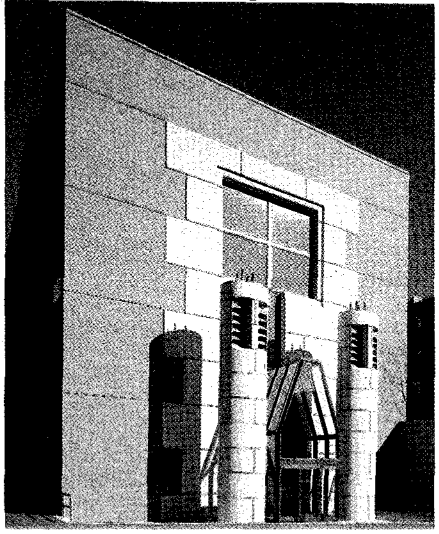
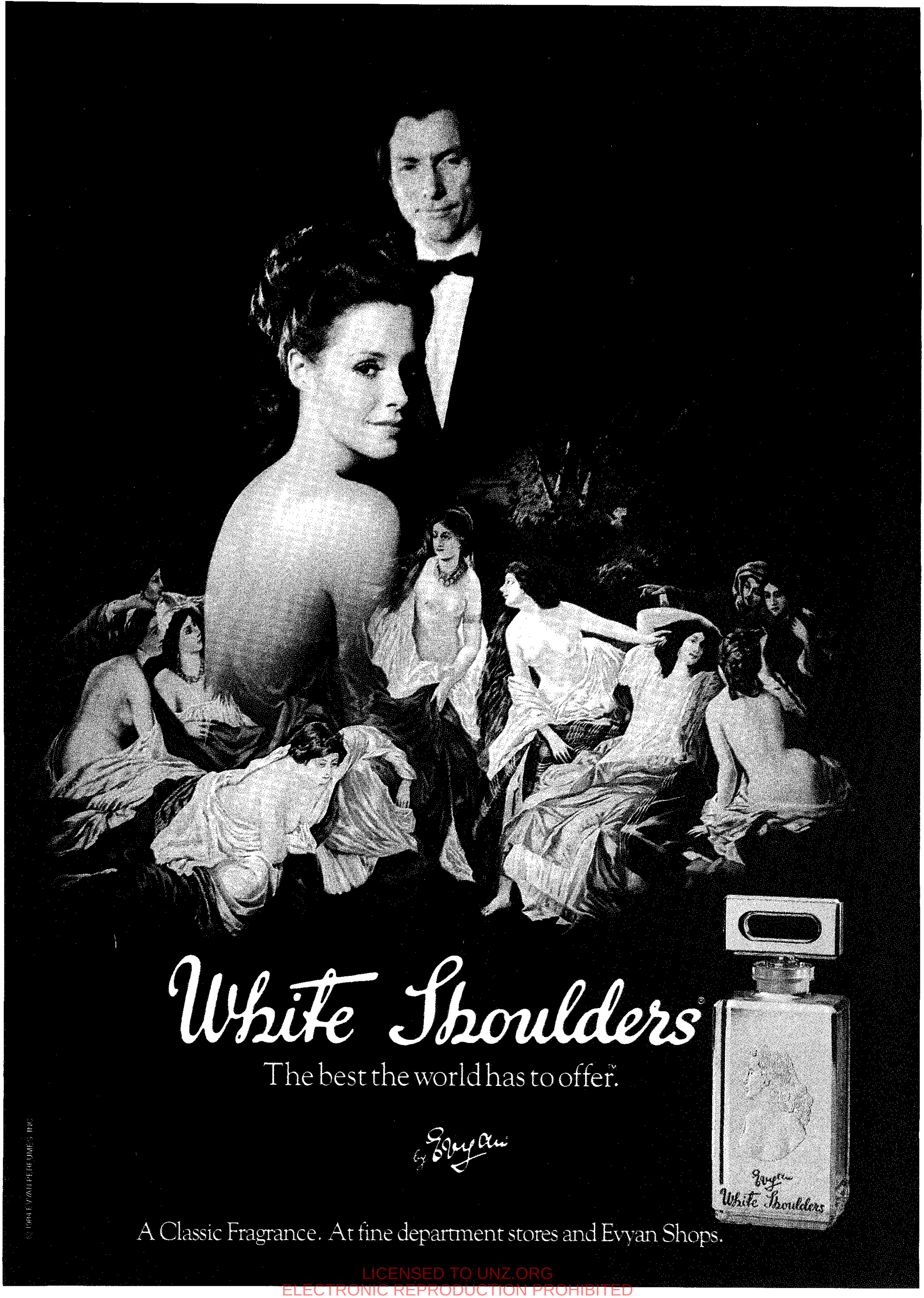
buildings, this one is a disquisition on contradiction. For openers, the site for the Sackler is down the street from Le Corbusier's flamboyantly modernist Carpenter Center and set among the neo-Georgian Fogg Art Museum, the arch-Victorian Memorial Hall, and the sixties-brutalist Gund Hall. Thus, the site was a contextualist's nightmare. Stirling handled it by borrowing—and distorting—details from just about every tradition in the neighborhood. Brick is the basic Harvard building material; here, however, it is not red, but orange and gray, and is used on two sides in stripes that echo the polychrome fantasies of the Memorial Hall roof. The stripes have precedents in early-modern orderliness, yet they are playfully confounded by the irregular spacing of the windows. The glassed-in main entrance is aggressively high tech, but it is contained within an enormous appliqué of superscale Renaissance quoins.



Totemic: *The Sackler Museum at Harvard.*

Surely the most curious detail of the Stirling building is the pair of concrete columns flanking the entrance. Pierced by electric-green louvers, the columns were designed to support a bridge between the Sackler and the Fogg directly across the street. However, the museum was concerned that the community might try to block the bridging of a public thoroughfare, so the architect was asked to design a building that would work either way. Without the bridge, the columns have the totemic allure of Easter Island statues, but the total composition remains unhappily out of balance. Bridge or no, this building (which contains some sublime interior spaces) was designed to serve so many masters—stylistic and otherwise—that its subtle brand of passion remains curiously pent up.

If Hunter's new buildings verge on the simplistic and Harvard's museum flirts with the obscure, Columbia's most recent architecture provides a sophisti-



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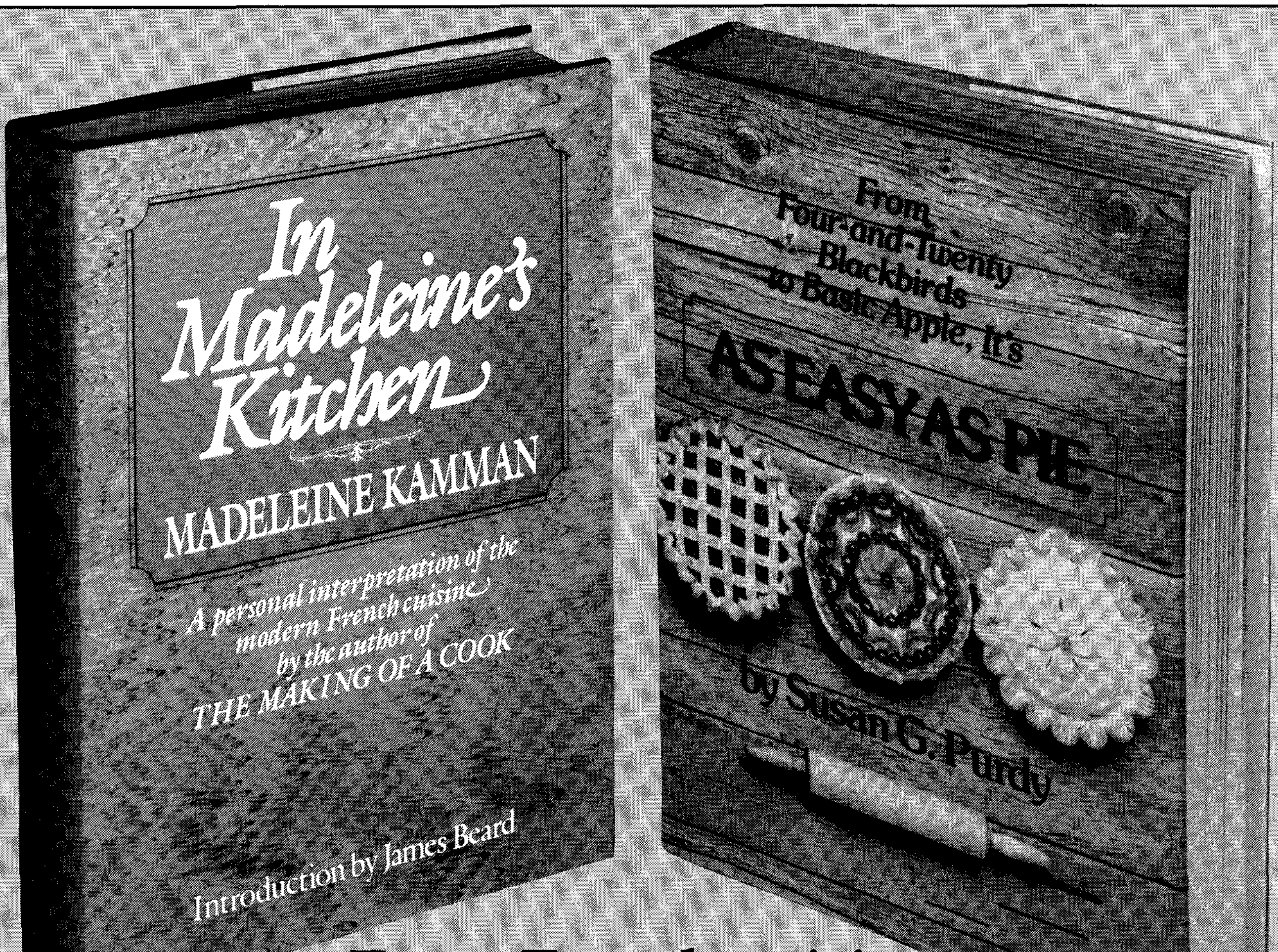
cated clarity in its dialogue with the city. The master plan and most of the major buildings of Columbia's original campus on Morningside Heights were designed by the firm of McKim, Mead & White in the late nineteenth century and constituted one of the finest urban complexes anywhere in the country. After that auspicious beginning, the university seemed bent on cluttering its classy domain with buildings as bad as McKim, Mead & White's were good. Recently, though, it has been doing penance for its sins.

One proof of the university's change of heart is the building now under construction in front of Uris Hall, a boring behemoth just north of Low Library. In one of the neatest bits of architectural gentrification on record, architect Peter Gluck has carried the limestone pattern of Uris out into an elegant three-story pavilion including offices and lecture halls. The addition is just big enough to block the view of the older building from the courtyard in front of it, yet small enough to appear as a deferentially integral part of a larger ensemble.

The Gluck building is some months from completion. But Columbia can already take large pleasure in a small gem—its new computer-science building, completed late last year to the designs of Robert Kliment and Frances Halsband. The Sackler site at Harvard may have been stylistically maddening; this one was functionally all but impossible. It meandered wall to wall through a slot between three existing buildings (which range from classical to late modern) and across the top of a fourth.

Well aware that there was no question of making a single visual statement in such cramped confines, the architects turned to aesthetic devices to unify the disparate parts of the design. Primary among them was a series of large windows that create the effect of translucent screens. These are played off against delicately scribed limestone and bluestone panels that stand up to the formality of the McKim, Mead & White forebears without mimicking them. The result is a delightful sense of mass, layered in such a way that the elements—some of which are gently curved—appear at times to be slipping past one another. The effect is most intense in the building's courtyard, a cloisterlike enclosure so serene in the spare handling of solid and void that it seems to organize and calm the architectural cacophony rising from the buildings around it.

What we see in all these worthy efforts are intriguing clues to what may lie ahead in urban architecture. Universities, after all, are in the business of leading the way in matters of culture. And there is no higher expression of culture than the making of great cities. ■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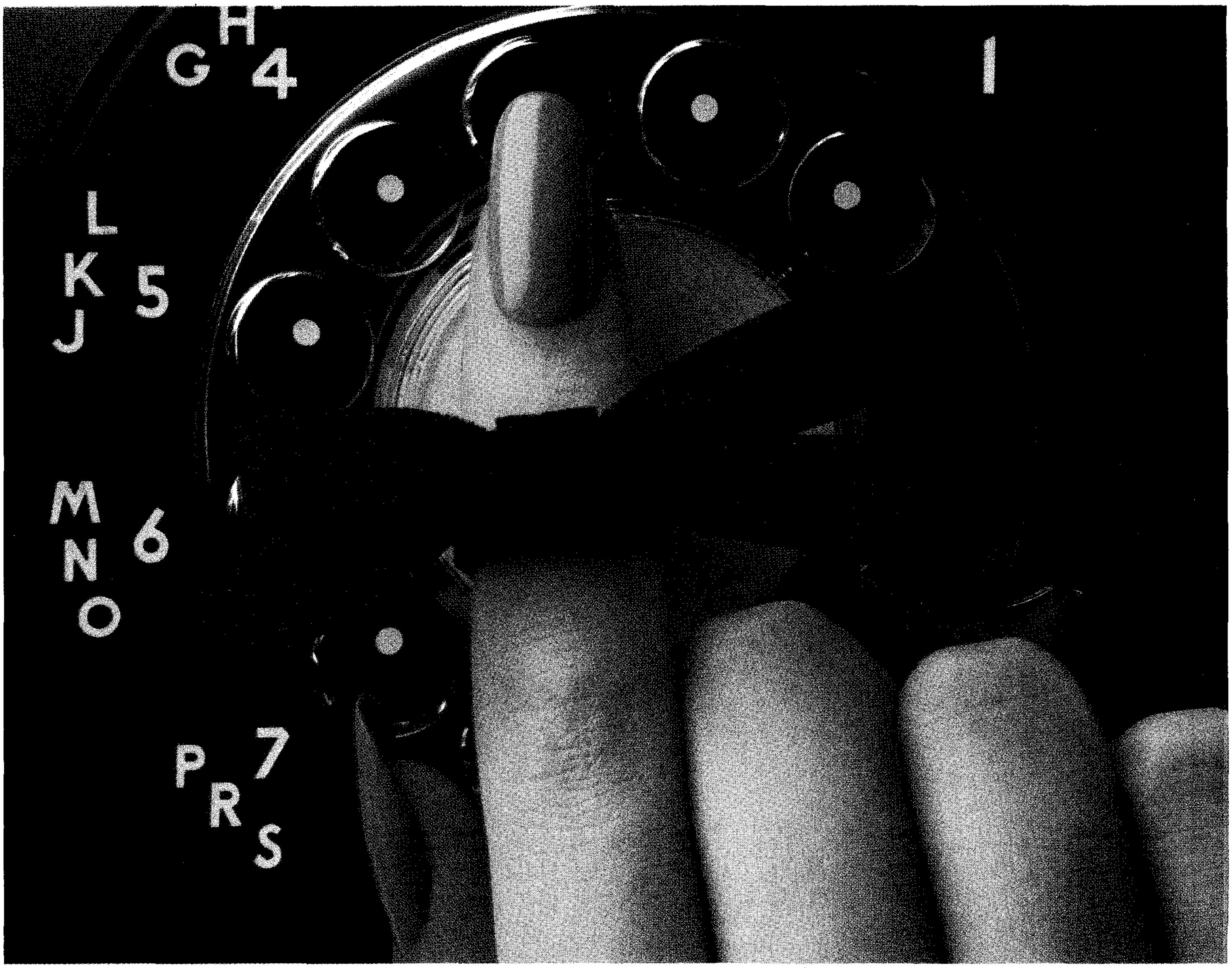

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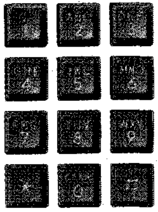

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A DISC IS STILL A DISC

"...After years of rumor and false starts, the compact disc has arrived, and these cute little devils will make the LP obsolete..."

IT TOOK 35 YEARS OF SEVERE INNER conflict, but a voracious record collector I know has finally reconciled himself to the long-playing vinyl disc—a definite improvement, he begrudgingly admits, over the cumbersome stacks of fragile 78-rpm records he has treasured since college days. Too late, poor fellow. His wife, with understandable trepidation, plans to give him a compact-disc player this Christmas, and she fully expects to nurse her spouse through another agonizing period of psychologcial readjustment.

My hesitant friend will undoubtedly resist at first, but he—and other dedicated collectors who automatically regard every technological advance in recorded music with suspicion—had better prepare to accept the bitter facts. After years of rumor, speculation, and false starts, not only has the compact disc arrived, but everything seems to indicate that these cute little devils are no passing fad. Sooner or later, they will surely make the conventional LP obsolete.

The recent introduction of several brands of moderately priced players has boosted public acceptance of CD's in this country tremendously, and the tide is unlikely to be reversed. The discs themselves still cost around $6 more than their corresponding LP's, but the price is bound to become more competitive as demand increases and the major companies establish their own pressing factories—today, CD's are manufactured only in Germany and Japan. Even the high cost of a single CD, between $12 and $20, doesn't discourage many audiophiles. Last Christmas, Tower Records in New York reported that CD's accounted for a mere 1 percent of the store's classical sales, but this season the small disc has already forged ahead to take over 25 percent of the store's classical market.

For anyone still wondering what CD's are all about, here is a brief description of their wonders: Like all records, they are round and have a hole in the middle, but here resemblances to their predecessors end. Only five inches in diameter, CD's contain digitally encoded information that is transformed into audio impulses when inserted into a specially designed player, spun at high speed, and "read" by a laser beam. Since no mechanical object touches the playing surface of a CD, there is no wear or danger of damage, as with an LP. In other words, distortion, groove scratch, sticky fingers, coffee spillage, and all the other physical hazards that have plagued home music listeners since the beginning of recorded time are banished forever, literally at the press of a button. These records should last a lifetime and survive almost all abuse. That should be of some consolation to my conservative friend, who seemed to be continually cursed with defective LP pressings as well as an unfortunate propensity to ruin favorite discs by clumsily dropping diamond needles on tender grooves.

Hit parade: *Compact discs are about to take over.*

The player's programming facility is a blessing for all such butterfingers. Most discs are separated into tracks—in some cases, even symphonic movements have been generously subdivided to correspond with the score's rehearsal numbers, so specific passages may be coded into the player's system and instantly located. Recital discs are easily reprogrammed in any order that suits a listener's pleasure, while individual selections can be repeated or omitted at will. Philips's new recording of *The Magic Flute* solves a problem that has beset many people who love Mozart's music but would rather not sit through the opera's spoken German dialogue. Those impatient souls now have the option of programming out all the dialogue tracks before they begin listening. Most CD's contain one LP's worth of music, sometimes more. RCA's CD version of the Brahms *German Requiem* may not include the attractive recital of songs that fills side four of the vinyl format, but there is compensation in hearing the entire 70-minute score uninterrupted and without the annoyance of getting up to change a record.

Compact discs generate a special sonic personality of their own, one not necessarily endorsed by all audiophiles. Most everyone is immediately impressed by the absence of background noises that used to be caused by various combinations of turntable rumble, cartridge misalignment, a worn stylus, blasting, and crackling vinyl grooves. Forget about all that. Never before has recorded music emerged from speakers so sharply defined and free of impurities, virtually floating in a soundless space. While such magical properties are wonderful to hear, the digital process may also create a harsh neon glare that gives the orchestra an unnatural, glossy electronic sheen. This characteristic—not always present, to be sure—varies greatly from one recording to another, and some sensitive ears have already rejected the entire CD revolution as a sinister plot to surround all music with an electroplated acoustical straitjacket. This attitude seems excessive to me, but the complaint is not totally unfounded, and listeners planning to take the plunge into CD will have to decide for themselves. In sampling over 50 recordings, I came across more engineering triumphs than lemons, but listeners' tastes in sonic reproduction are sure to differ as

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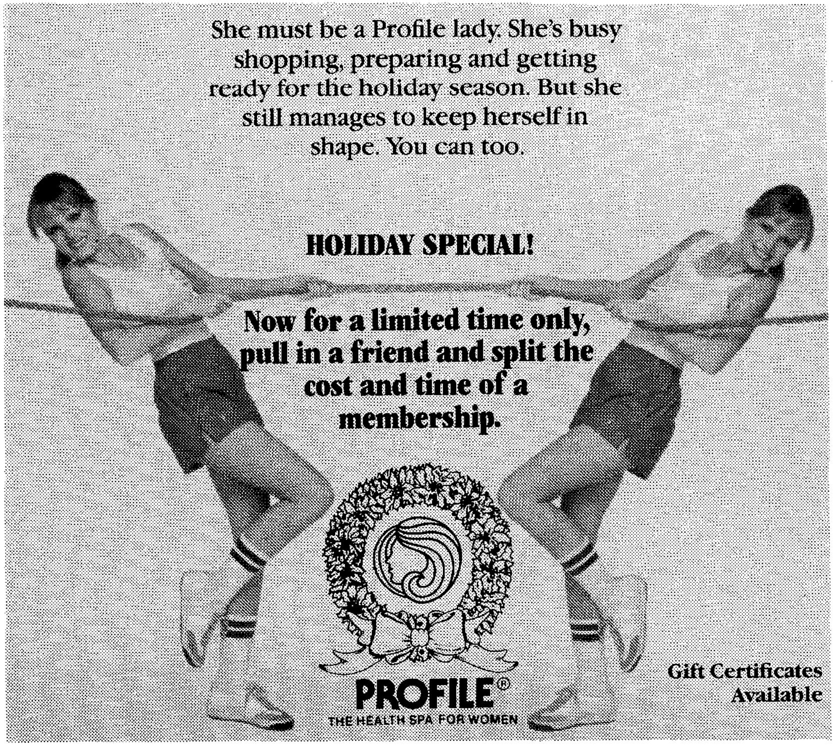

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much as they do in performance quality.

No one is predicting a sudden death for the LP record, but a laser beam seems to be writing some sort of ominous message on the wall. Most industry seers seem to feel that while vinyl discs will be around for some time to come, the major labels will be reluctant to bear the cost of manufacturing both formats simultaneously. Surely the time is not far off when companies will release their newest products in CD only—indeed, Herbert von Karajan's most recent version of the Mahler Ninth Symphony, from Deutsche Grammophon, is available only to owners of CD players.

With luck, many classic LP's will eventually be digitally remastered and reissued on CD—London has already made its famous 1958 recording of *Das Rheingold* available, and CBS has refurbished Bruno Walter's Beethoven-symphony cycle, while RCA even plans an Enrico Caruso CD. Despite those promising signs, as CD takes over the marketplace, thousands of less commercially attractive LP's will undoubtedly soon disappear forever, as did so many 78s in the wake of the LP eruption in 1949. When the all-CD trend begins to gather momentum a few years from now, I confidently predict that Tower's bargain-basement outlet will be crammed with priceless LP treasures, most of them never to be seen again. All these will be on sale for a pittance, as the record companies rush to dispose of their deleted stocks of unwanted vinyl. Collectors, be prepared.

Meanwhile, there are dozens of recently released CD recordings that any owner of a new player would be delighted to unwrap on Christmas morning, and for now nearly all of them are available on LP as well. Classical CD's presently come in a standardized package: a sturdy "jewel box" hinged case of hard plastic that contains the disc, securely held in place by several tiny flexible clamps inserted into the small center hole. The five-inch-square booklet of small-print notes and, if appropriate, texts and translations may be a bit hard on the eyes, but in most cases the CD customer is supplied with the identical literary material a purchaser of the LP set gets.

After a month of steady listening to CD's of all kinds, I have managed to winnow out ten releases that seem to me to be of unusual musical quality as well as showing off the new technology at its best.

Mozart:The Magic Flute (Philips 411 459-2). Colin Davis completes his recorded cycle of the major Mozart operas with a radiant performance that strikes an ideal balance between the work's earthy humor, questing human spirit, and lofty mysticism. The cast—Peter Schreier, Margaret Price, Kurt Moll,

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Mikael Melbye, and Luciana Serra—is uniformly excellent, while the luminous sound makes every magical moment of this glorious opera positively shimmer.

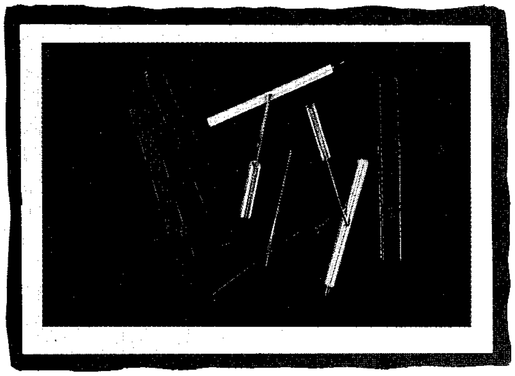
Mozart: Requiem (L'Oiseau Lyre 411 712-2). The pungently attractive sounds of Christopher Hogwood's Academy of Ancient Music and its period instruments create an even more piquant effect in this airy acoustic, which in turn emphasizes this group's extraordinary ensemble transparency, vitality, and sheer technical skill. This recording also uses Richard Maunder's new edition of the unfinished *Requiem,* one that purges away all the spurious accretions of two centuries—a torso perhaps, but we are not likely to get much closer to the composer's original intentions than this.

Beethoven: "Archduke" Trio (Angel CDC 7 47010 2). Fastidious, sensitive, energetic, and masterly, this is an all-star *Archduke* to conjure with. It features the talents of Vladimir Ashkenazy (piano), Itzhak Perlman (violin), and Lynn Harrell (cello), who blend blissfully while never neglecting to define their own individual roles with clean, crisp, vivid character. On the CD version, one can even hear an occasional grunt of pleasure and the gentle rasp of bow against string—no distraction, but physical evidence of an inspired performance in the making.

Mahler: Symphony No. 1 (Angel CDC 7 47032 2). Not surprisingly, Mahler's symphonies are already well represented on CD's, since these huge scores test the full sonic range of the medium, from whispered pianissimos to thundering climaxes. Riccardo Muti's first Mahler recording with the Philadelphia Orchestra demonstrates all this to perfection, as well as being a performance of musical distinction: supple but purposefully controlled, forceful but never bombastic, and expressive but without a trace of sentimentality. In whatever format you care to hear it, this is a wonderful Mahler First.

Bach: Goldberg Variations (CBS MK 37779). Glenn Gould, who confined most of his musical activities to the recording studio, probably reveled in the prospect of CD and its potential—it is a tragedy that he did not live to work more extensively in the medium. Here, however, is his inspiriting version of the *Goldberg Variations,* which now sounds just that much more intense, concentrated, and coruscatingly articulate.

Janáček: The Diary of One Who Vanished (Arabesque Z6513). This strange, haunting song cycle of a young Czech farmer who disappeared without a trace into the gypsy underworld is presumably based on an actual incident from Moravian life, and it inspired Janáček to produce a masterpiece. Grayson Hirst and Shirley Love, with Antonin Kubalek at the piano, are obviously in



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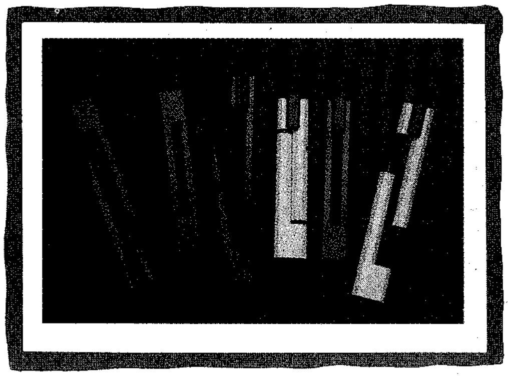

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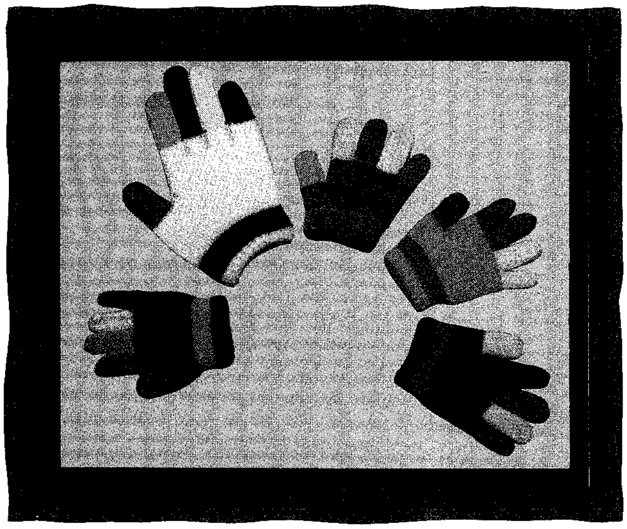

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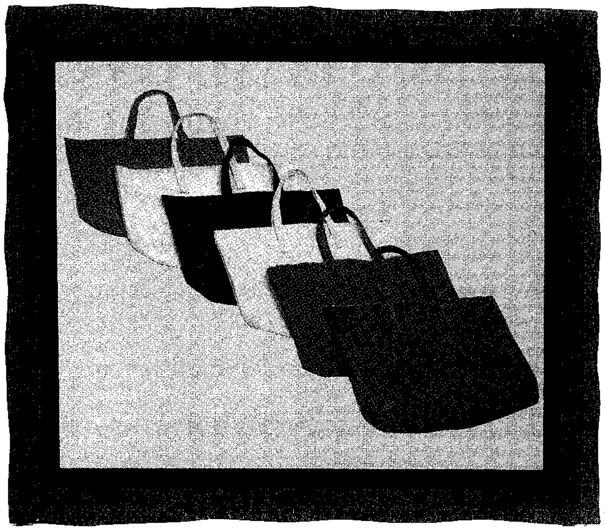

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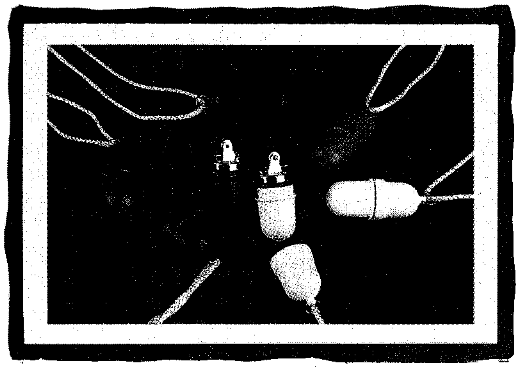

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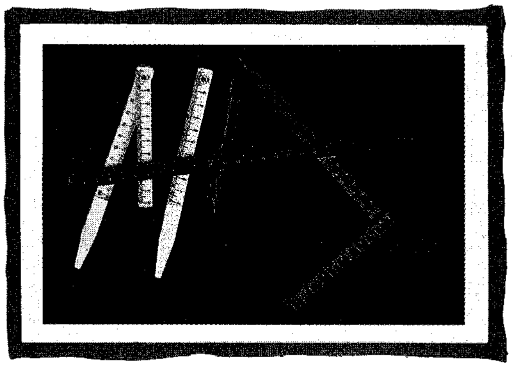

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the grip of the music, a performance that contains one of the most magical sonic effects I have heard on any CD: the totally undisturbed background stillness into which the female chorus magically evaporates just before the gypsy girl steals away her peasant lad's innocence. Rarely has the utter absence of sound seemed so poetic.

Prokofiev: Symphony No. 5 (RCA RCD 1-5035). The Saint Louis Symphony under Leonard Slatkin has become an orchestra that can now challenge the best in the country. The breadth of this group's repertory is astonishing, especially in contemporary music, but these musicians and their conductor seem to be equally effective in standard fare. This electrically charged performance of the Prokofiev Fifth is one of fire-and-ice precision that comes across with startling impact and clarity on RCA's CD.

Stravinsky: L'Histoire du Soldat; Shostakovich: Piano Concerto No. 1; Prokofiev: Classical Symphony (Delos D/CD 3021). Some of the most consistently satisfying CD sound comes from independent labels such as Delos, which watch over the production of their discs like anxious mothers. Here we have the Los Angeles Chamber Orchestra playing a trio of early-twentieth-century classics with demonic virtuosity under Gerard Schwarz's baton, abetted by superb solo contributions in the Shostakovich from Carol Rosenberger (piano) and Stephen Burns (trumpet). To make a wonderful CD even better, Delos provides a bonus—the Prokofiev Symphony, which you won't find on the LP.

Wagner: Das Rheingold (London 414 101-2). **Rachmaninoff: Piano Concerto No. 2; Rhapsody on a Theme by Paganini** (RCA RCD 1-4934). Some recordings take on the patina of a classic almost from the moment they first appear—the passage of time and improvements in sound reproduction never seem to dim their reputations. I imagine both these performances, dating from 1958 and 1956 respectively, will be with us in one form or another as long as there is a way to play them. *Das Rheingold* was a touchstone of early stereophonic splendor, glamorously cast and led by an exciting young conductor named Georg Solti. Digitally remastered for compact discs, the recording has lost little of its immediacy and gained still more in power and presence. I was even more bowled over by Arthur Rubinstein, Fritz Reiner, and the Chicago Symphony in the two Rachmaninoff scores. RCA's Chicago recordings of the 1950s have always been legendary for the sheer beauty of their sonic perspectives, and no one who hears the gorgeously seductive sound on this compact disc will believe that it was recorded nearly 30 years ago. ■

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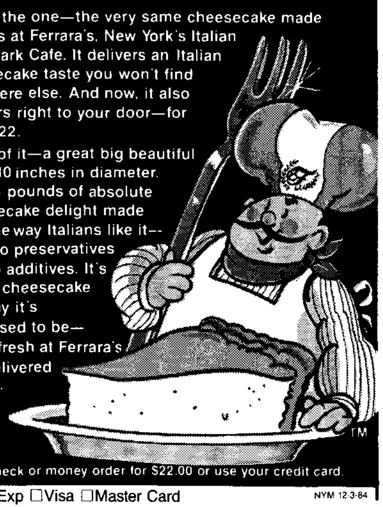

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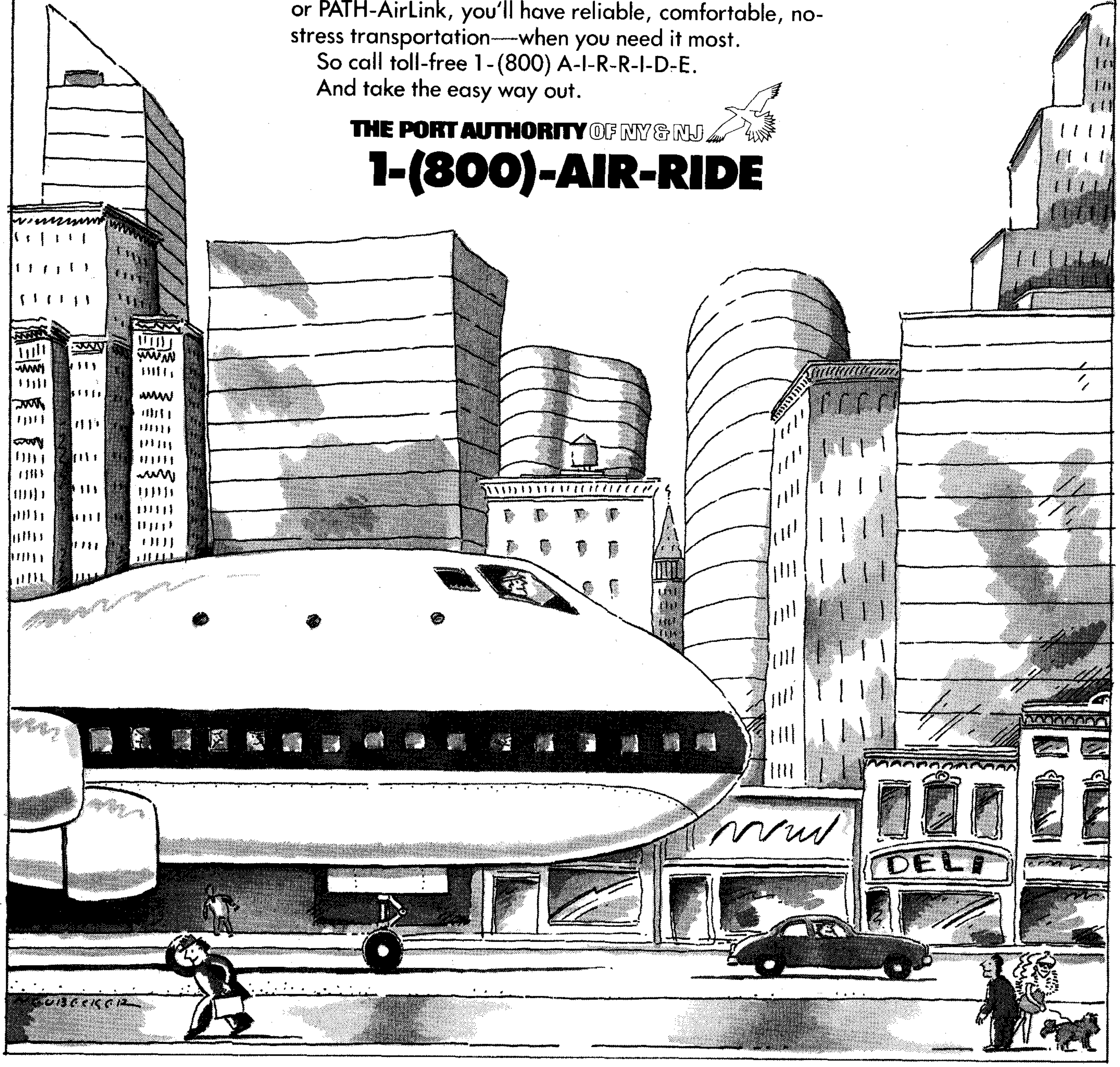

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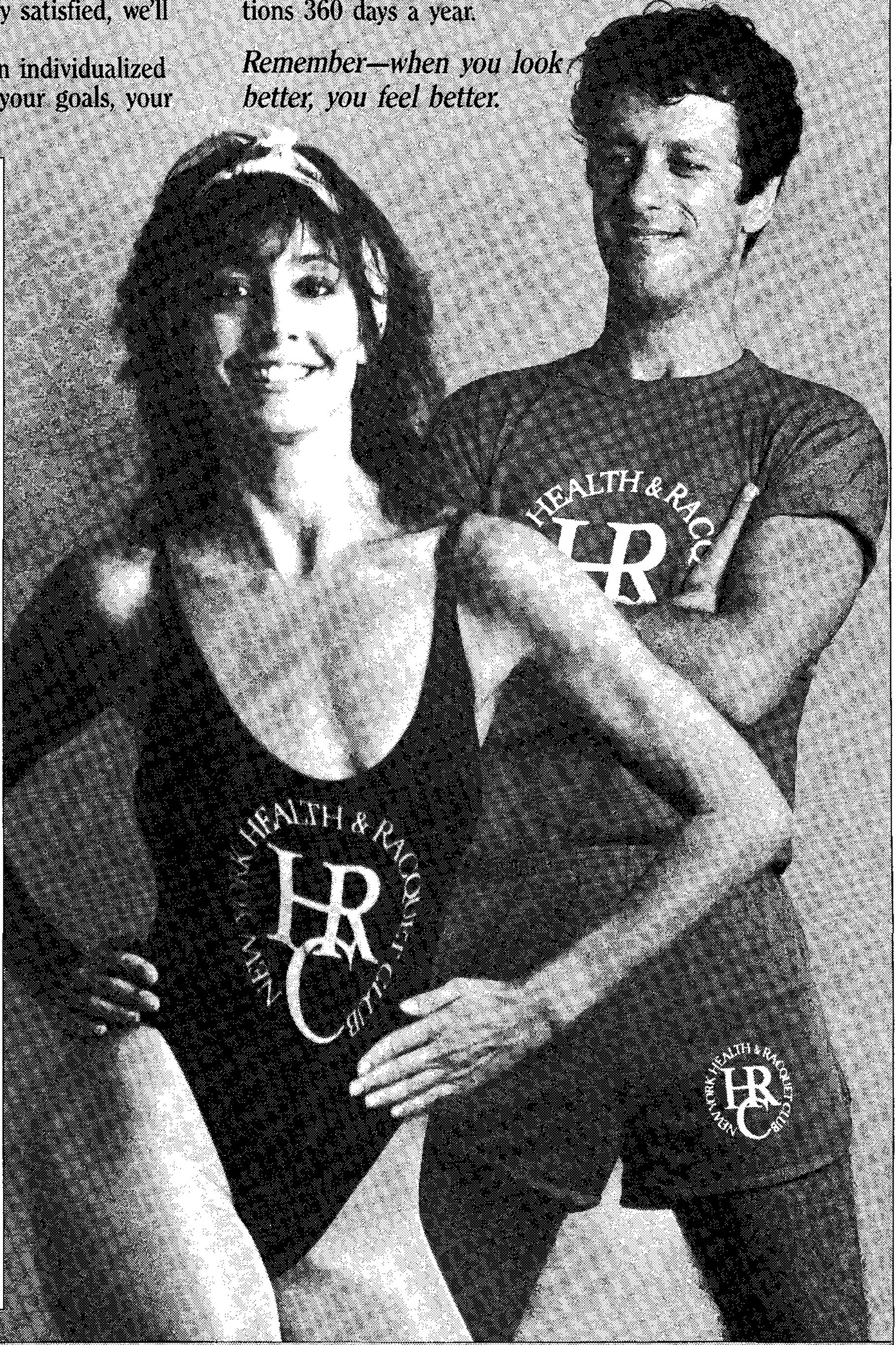
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BY LEONORE FLEISCHER

ONE-DAY SALE

THE COLLECTORS' GUILD IS OFFERING collectibles and gift items from its catalogue at sizable reductions. Signed-and-framed limited-edition lithographs, were $85–$150, now $20–$40; framed Chinese watercolors of birds and flowers, were $90, now $45; framed gallery and museum posters, were $50–$75, now $25–$37.50; signed original-edition lithographs by famous artists, were $700–$1,000, now $525–$750. Also, Kulicke frames, miniature nephrite vases from China, and much more. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *The Collectors' Guild, Ltd., 601 West 26th St., tenth floor (741-0400); Sat. 10 a.m.–5 p.m.; 12/1 only.*

ACCESSORIES

THIS SEASON'S ACCESSORIES FOR WOMEN are offered at wholesale prices in this showroom. A few examples: evening hats in satin or velvet, with rhinestones, sequins, and veils, retail $80–$130, here $25–$40; wool-felt fedoras and shakos, retail $25–$95, here $5–$25; knit hats with attached scarves, retail $20–$25, here $5–$10; belts (sizes 22–32), retail $20–$60, here $5–$25; dressy beaded belts, retail $100–$160, here $45–$60; cotton and silk designer scarves, retail $25–$60, here $8–$30; chunky rhinestone-and-Lucite jewelry (some neon colors), retail $6–$90, here $2–$30; and much more. Cash-and-carry only; all sales final. *Two Blondes, Inc., 7 West 36th St., twelfth floor (239-8560); Wed.–Fri. 10 a.m.–5:30 p.m. and Sat. till 3 p.m.; 11/28–12/1 only.*

WATCHES AND MORE

THIS WHOLESALER OF SEIKO WATCHES for men and women offers 1,200 assorted 1984 Seikos. For men: ultrathin gold-tone quartz dress watches with leather strap, list $135, here $67.50; gold-tone quartz day-date watches with matching band, list $215, here $100. For women: ultrathin gold-tone quartz dress watches with matching band, list $135, here $67.50; ultrathin gold-tone quartz tank-style watches with black lizard strap, list $195, here $97.50; gold-tone and two-tone Lassale watches, list $595–$625, here $297.50–$312.50. Seiko travel alarm clocks, list $49.95, here $28; Picco quartz desk and travel alarm clocks, list $24.95, here $10–$12.95. Also, credit-card-size solar calculators, GTE telephones, folding travel irons, and much more. All watches come with warranties. Checks accepted; no credit cards; exchanges possible. *M.A.G. Time, Inc., 168 Fifth Ave., near 22nd St., fifth floor (929-8105); Mon.–Fri. 9 a.m.–5 p.m. and Sat. (12/1 and 8 only) 10 a.m.–4 p.m.; through 12/28.*

FURNITURE

A ONE-DAY FURNITURE SALE AT THIS multi-floor showroom offers reductions of 30 to 50 percent on all its in-stock Pennsylvania House merchandise. For example: all sofa beds (except leather ones), were $1,000–$1,400, now $599; leather sofas, were $2,700–$3,000, now $1,099; floor-sample bedroom set with laminated waterfall and 9-ft. armoire wall, was $6,840, now $2,560; eighteenth-century walnut-and-walnut-veneer nine-piece dining-room sets, were $11,280, now $5,850; nine-piece floor-sample contemporary dining-room set, with cathedral oak veneers (with bronze inserts) and marble top, was $6,372, now $3,500; nine-piece floor-sample English-country oak dining-room set, was $6,823, now $3,960; three-piece Scandinavian-design wall systems, now $1,495 (teak) and $1,595 (rosewood); imported bedroom sets with bird's-eye maple veneer and glossy polyester finish, were $4,200, now $2,790; and much more. Delivery available at additional charge. All floor samples sold as is. Checks accepted; no credit cards; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 9 a.m.–5 p.m.; 12/2 only.*

THRIFTY

A FIFTH AVE. STORE HAS MADE A LARGE donation of unsold clothing for men, women, and children to this charity thrift shop, which benefits the Mental Health Association of New York and Bronx Counties. The labels have been left in all items, some of which are damaged. For men: striped cotton rugby shirts with twill collars (sizes S–XL), here $16; cotton turtlenecks (sizes M and L), here $8; sweaters (sizes S–XL), here $10 (acrylic), $16 and $25 (wool), and $50 (cashmere); long-sleeved cotton-knit shirts in assorted sizes, here $10; corduroy, twill, and wool slacks (sizes 28–40), here $14–$20; cotton-blend

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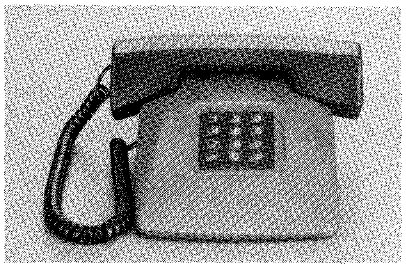

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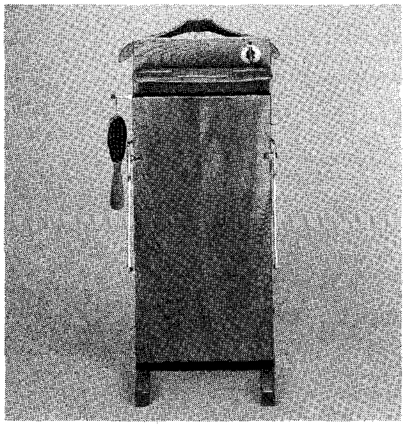

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A GROUP OF YOUNG DESIGNERS HAVE put together a sale of their overstock and sample items. Southern Exposure offers hand-knitted wool sweaters. For women: shawl-collared oversize sweater jackets with bright windowpane design, retail $110, here $50; cotton turtleneck pullovers with thick-cabled shoulders and sleeves, retail $100, here $50. For men: geometric four-ply Irish-knit pullovers (sizes 38–42), retail $80, here $38; cable-knit pullovers and wrap jackets, retail $90–$100, here $35–$45. Also, scarves in assorted colors and patterns, retail up to $10, here $4. From Sally Lee: fall separates in Liberty of London fabrics, retail $150–$350, here $75–$175; cotton-and-rayon-blend textured pullovers, retail $300–$350, here $150–$165; hand-knitted mohair intarsia sweaters with mother-of-pearl buttons (mostly sizes S and M), retail $380–$425, here $185–$200; hand-silk-screened mohair coat (size 6), retail $900, here $400; silk-screened separates and dresses, retail $250–$600, here $125–$300; wool separates and pants (sizes 4–12), retail $110–$150, here $35–$75; long culottes, retail $160, here $80; cotton blouses, retail $75–$100, here $25. Also, a bargain rack of 200 samples and leftovers from earlier seasons, here $10–$30. From S, one-of-a-kind wool-and-rayon-blend felt oversize clothing, including: jackets, retail $160–$250, here $75–$120; pullovers, retail $140–$160, here $70–$80; vests, retail $125, here $60; hats, retail

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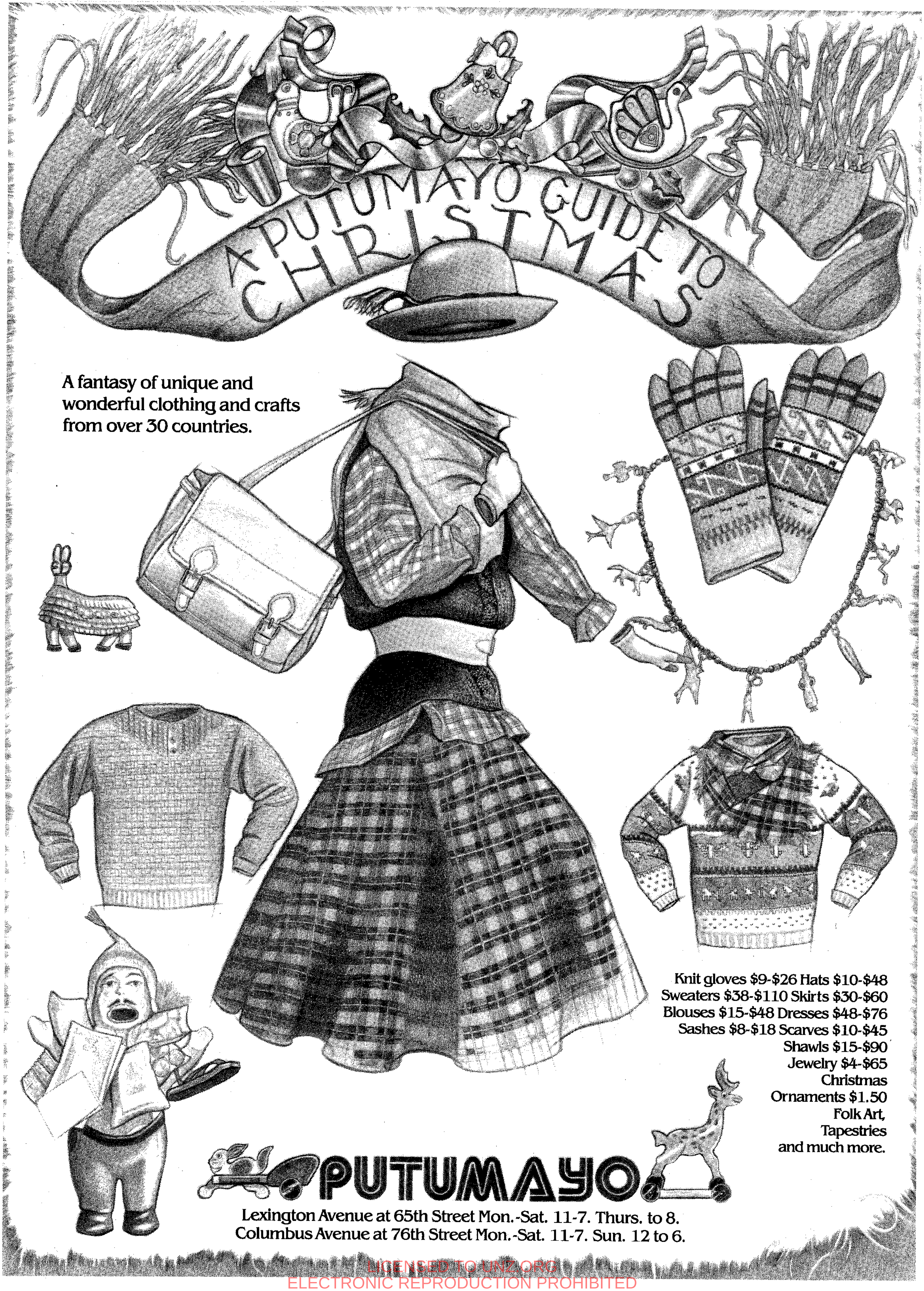
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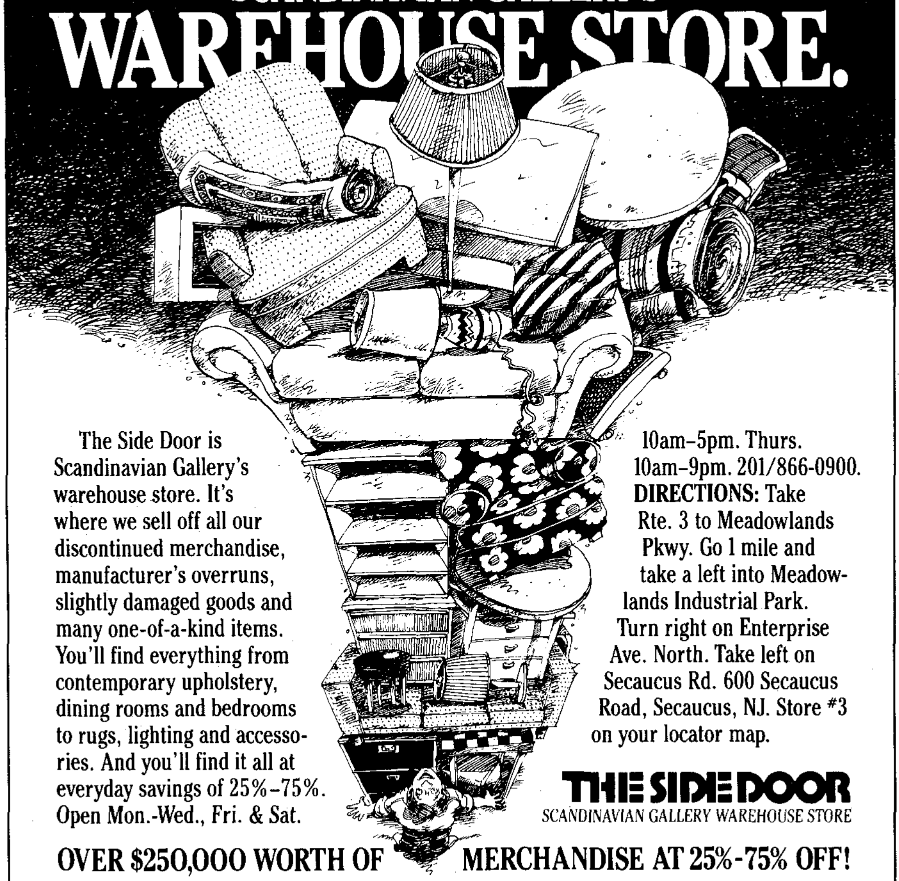

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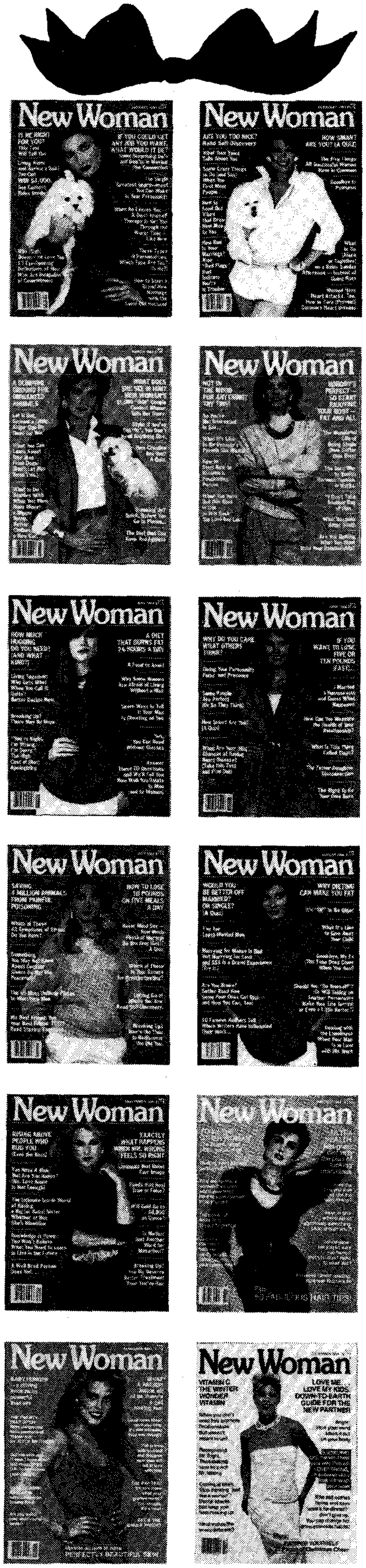
PRETTY DRESSES AND SEPARATES (SIZES 6–14) are available at 40 percent below wholesale at this factory. Wool-jersey cocktail dresses, with beadwork, sequins, or lace inserts, retail $120–$200, here $20–$60; wool-jersey, cotton-fleece, or cotton-knit tops, with sequins, lace inserts, soutache, or "gemstones," retail $45–$100, here $12–$30; coordinating cropped pants or plain skirts (trumpet or straight styles), retail $60, here $15–$18. Cash-and-carry only; all sales final. *Whittall & Javits, 247 West 37th St. (921-8149); Mon.–Fri. noon–6 p.m.; 11/26–30 only.*

BEAUTY

THIS WELL-KNOWN SALON IS OFFERING its services for men and women at substantial reductions for the month of December. A Day of Beauty, including facial with light-peeling mask, body massage, manicure, pedicure, scalp treatment, and makeup application, was $155, now $100; body massage, was $35, now $25; manicure, was $9, now $5.50 ($33 for a series of six; free bottle of nail polish included); pedicure, was $22, now $15 ($90 for a series of six; free manicure included); series of six one-and-a-half-hour deep-peeling treatments, was $300, now $200; facial, was $37, now $22.20 ($133.20 for a series of six; free pedicure included); lash tinting, was $18, now two for $18. Waxing includes: full leg, was $30, now $18; bikini, was $8, now $4.80; underarm, was $15, now $9; lip, was $5, now $3. Services may be used up to a year from purchase date (15 percent off beauty products when you sign up). Appointments are necessary. A.E., M.C., V., checks accepted. *Lia Schorr, 686 Lexington Ave., near 56th St., fourth floor (486-9670); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 4:30 p.m.; through 12/30.* ▬



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CUE

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A Complete Entertainment Guide for the Week Beginning Nov. 28.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Nov. 27: *Snowdrop Festival.* Opening Nov. 28: *The Case Is Closed.* #2—*Nicaragua: No Pasaran.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Nov. 29: *A Nightmare on Elm Street.* Beg. Nov. 30 (tent.): *Missing in Action.*

5. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Thru Nov. 26: *The American Friend; Lightning Over Water.* Nov. 27: *The Goalie's Anxiety at the Penalty Kick; The Scarlet Letter* (1972). Nov. 28: *Alice in the Cities; The Wrong Move.* Nov. 29: *Hammett; The State of Things.* #2—Temporarily closed.

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Crimes of Passion.* #2—*Body Double.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Nov. 29: *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Supergirl.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 26: *Wild Strawberries; Shame.* Nov. 27: *A Letter to Three Wives; Five Fingers.* Nov. 28: *Charlie Chan in Dead Men Tell; Charlie Chan in Shanghai.* Nov. 29: *A Tale of Two Cities* (1935); *The Prisoner of Zenda* (1937). Nov. 30–Dec. 1: *Wuthering Heights* (1939); *Jane Eyre.* Dec. 2: *The Wizard of Oz; Singin' in the Rain.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Nov. 29: *All of Me; Frances.* Beg. Nov. 30: *The Little Drummer Girl; The Man With Two Brains.*

12. **ENTERMEDIA**—Second Ave. nr. 12th St. 475-4191. Nov. 28–Dec. 11: "Gay Film Festival." Nov. 28: *Hotel of the Stars; La Triche; Cass.* Nov. 29: *Cass; La Muerte de Mikel; Der Sprinter.* Nov. 30: *A Man Like Eva; Black Lizard; Siege.* Dec. 1: *What You Take for Granted; Der Sprinter; La Muerte de Mikel; Forty Deuce; Black Lizard.* Dec. 2: *Hotel of the Stars; Lesbian Focus; Cass; What You Take for Granted; Giarres.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Nov. 27: *Terms of Endearment; The Turning Point.* Nov. 28–29: *1900.* Nov. 30–Dec. 1: *The Year of Living Dangerously; Gallipoli.* Dec. 2–4: *Annie Hall; Manhattan.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Country.* #2—*The Little Drummer Girl.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Swann in Love.* #2—*Metropolis.* #3—Thru Nov. 29: *A Nightmare on Elm Street.* Beg. Nov. 30: *Ski Country.* #4—*The Terminator.*

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Places in the Heart.*

21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *A Soldier's Story.*

22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Oh, God! You Devil.*

23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *No Small Affair.*

24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Teachers.* #2—*The Terminator.* #3—*Supergirl.*

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru Nov. 29: *A Christmas Story.* Beg. Nov. 30: *Ski Country.* #2—*A Nightmare on Elm Street.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Indiana Jones and the Temple of Doom.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Oh, God! You Devil.* #2—*Terror in the Aisles.* #3—*All of Me.* #4—*The Little Drummer Girl.* #5—*Teachers.* #6—*Ninja III: The Domination.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Night of the Comet.* Closed Nov. 28. #2—*The Terminator.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Firstborn.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Purple Rain.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Hot Moves.* #2—*Jungle Warrior.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Ghostbusters.* **EMBASSY 3**—*Thief of Hearts.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Nov. 26: *Badlands; Days of Heaven.* Nov. 27–28: *Mondo Trasho; Multiple Maniacs.* Nov. 29–Dec. 1: *The Man Who Fell to Earth; The Hunger.* Dec. 2–3: *Under the Volcano; Wise Blood.* #2—Nov. 26–27: *Eating Raoul; Private Parts.* Nov. 28–29: *This Is Spinal Tap; Purple Rain.* Nov. 30–Dec. 1: *Gallipoli; Breaker Morant.* Dec. 2: *Dark Passage; The Big Sleep* (1946); *To Have or Have Not.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Missing in Action.* #2—*Supergirl.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Places in the Heart.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *The Razor's Edge.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Night of the Comet.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Nov. 29: *Erendira; El Nido.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Amadeus.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." Thru Nov. 27: "A Tribute to Jean-Pierre Melville." Thru Nov. 27: *Red Circle.* Nov. 28–Dec. 4: "A Tribute to Jean-Louis Trintignant." Nov. 28–29: *Deep Waters.* Nov. 30: *The Crook.* Dec. 1: *My Night at Maud's.* Dec. 2 (tent.): *Confidentially Yours.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Missing in Action.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Nov. 29: *All of Me.* Beg. Nov. 30: *Ski Country.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Body Double.* #2—*A Christmas Story.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *A Soldier's Story.* **CORONET**—*Choose Me.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *No Small Affair.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Killing Fields.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Places in the Heart.* #2—832-2720. *Oh, God! You Devil.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Just the Way You Are.* #2—*Supergirl.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Falling in Love.*

76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Closed.

78. **UA EAST**—First Ave. at 85th St. 249-5100. *Oh, God! You Devil.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

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82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *Body Double.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—*Supergirl.* #2—*Jungle Warrior.*

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. *Missing in Action; Young Warriors.*

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. *Falling in Love.*

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*A Love in Germany.* #2—*A Nos Amours.* #3—*Amadeus.*

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Nov. 26: *Annie Hall; Zelig.* Nov. 27–28: *For Pete's Sake; The Way We Were.* Nov. 29–Dec. 1: *Chinatown; Rosemary's Baby.* Dec. 2–3: *Billy Rose's Diamond Horseshoe; On the Avenue.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*Swann in Love.* #2—*The Brother From Another Planet.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Places in the Heart.* #2—*Teachers.* #3—*The Little Drummer Girl.* #4—*Supergirl.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*No Small Affair.* #2—*Body Double.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 26: *The Horse's Mouth; Billy Liar.* Nov. 27: *Vortex; Made in the U.S.A.* Nov. 28: *Nosferatu the Vampyre; Vampyr.* Nov. 29: *Gun Crazy; The Big Combo; Armored Car Robbery.* Nov. 30–Dec. 1: *China 9, Liberty 37; Two-Lane Blacktop.* Dec. 2: *Yol; Deserter and the Nomads.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Nov. 26: *Smiles of a Summer Night; A Lesson in Love.* Nov. 27: *Small Change; Zero for Conduct.* Nov. 28: *Lacombe, Lucien; Mephisto.* Nov. 29: *The Year of Living Dangerously; The Last Wave.* Nov. 30: *My Night at Maud's; My Dinner With Andre.* Dec. 1: *Seven Beauties; Swept Away.* Dec. 2: *Horsefeathers; Duck Soup.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*Supergirl.* #2—*A Nightmare on Elm Street.* #3—*The Terminator.* #4—Thru Nov. 29: *Missing in Action.* Beg. Nov. 30: *Ski Country.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*A Nightmare on Elm Street; Jungle Warrior.* #2—*The Terminator; Ninja III: The Domination.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Program unavailable.

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. Nov. 30, 8 p.m.: *Turumba* (1981) by Kidlat Tahimik.

BILLIE HOLIDAY THEATRE—1368 Fulton St., Brooklyn. 718-636-0918. Adm. $4; senior citizens $2.50. "Black Film and the Directive Image." Dec. 2, 8 p.m.: *Leadbelly* (1976) by Gordon Parks Sr.; filmmaker present.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—The Triplex, 199 Chambers St. 618-1000. Adm. $2.50. Nov. 26, 5 & 8 p.m.: *Rebecca* (1940) by Alfred Hitchcock, with Laurence Olivier and Joan Fontaine; 7 p.m.: *Gone With the Wind* (1939) by Victor Fleming, with Vivien Leigh and Clark Gable.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 28, 8 p.m.: *The Best Man* (1964) by Franklin Schaffner, with Henry Fonda.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Nov. 27, 8 p.m.: "Before Mickey Mouse": American animated films. Nov. 30, 8 p.m.: *Tremors* (1984) and other films by Vincent Grenier; filmmaker present. Dec. 1, 8 p.m.: *Forty Guns* (1957) by Samuel Fuller; introduced by John Belton. Dec. 2, 8 p.m.: "New Filmmakers Showcase."

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Nov. 28 at 1, 3:15, 6 & 8:30 p.m.: *La Ronde* (1950) by Max Ophüls.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. "The Endangered Documentary and Other Species." Nov. 30, 7 p.m.: *Video From Russia* and *Redondo Beach* by Dimitri Devyatkin.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour prior to screenings. "Recent Films From West Germany." Nov. 27, 6:30 p.m.: *A German Revolution* (1982) by Helmut Herbst. Nov. 29, 6:30 p.m.: *The Axe of Wandsbeck* (1982) by Horst Königstein and Heinrich Breloer. Nov. 30, 6:30 p.m.: *Order* (1980) by Sohrab Shahid Saless. Dec. 1, 2 p.m.: *Berlin Chamissoplatz* (1980) by Rudolf Thome.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens and students $3.50. Dec. 1, 8 p.m.: *The Firemen's Ball* (1968) by Milos Forman.

HOSTOS COMMUNITY COLLEGE—Room B513, 500 Grand Concourse, at 149th St., Bronx. 960-1008, -1009. Free. Nov. 29, 2 & 5:30 p.m.: *The Grapes of Wrath* (1940) by John Ford, with Henry Fonda.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., thru Dec. 9: *Talking to Myself* by Taka Iimura, and "Politics": works by various artists.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. "Mikio Naruse: A Master of the Japanese Cinema." Nov. 30, 7:30 p.m: *Yearning* (1964). Dec. 1, 2 p.m.: *The Other Woman/As a Wife, As a Woman* (1961). Dec. 2, 2 p.m.: *Hit and Run/Moment of Terror* (1966).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron: 947-5850. Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television." Thru Nov. 30: *Kasrilevka on the Mississippi* (1955) and *A Neighbor* (1955). Dec. 2–7: *Interview With Larry Rivers* (1977).

THE KITCHEN—59 Wooster St. 925-3615. Free. Video Viewing Room: Thru Dec. 1, Tue.–Sat., 1 p.m.: "Spalding Gray: East and West"; 2:15 p.m.: *Personal Problems* and *There* by Ishmael Reed; 4:45 p.m.: "Mix": recent short tapes.

LEHMAN COLLEGE—Room B-36, Carman Hall, Bedford Park Boulevard West and Goulden Ave., Bronx. 960-8211. Free. Nov. 26, 1 p.m.: *Last Grave at Dimbaza* and *Generations of Resistance,* two films from South Africa.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Nov. 29, 8 p.m.: Video Symposia II: "Reel to Reel: The Early '70s." Dec. 1, 8 p.m.: Films by Meryl Bronstein.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 31, 1985: "A Tribute to Thames Television." Thru Jan. 31, 1985: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Jan. 2, 1985: "A Tribute to WNET/Thirteen Television Laboratory." Films: **Theater 1:** "British Film": Nov. 26, 2:30 p.m.: *Jew Süss (Power)* (1934) by Lothar Mendes; 6 p.m.: *Boys Will Be Boys* (1935) by William Beaudine. Nov. 27, 2:30 p.m.: *The Passing of the Third Floor Back* (1935) by Berthold Viertel; 6 p.m.: *First a Girl* (1935) by Victor Saville. Nov. 29, 2:30 p.m.: *The Clairvoyant (The Evil Mind)* (1935) by Maurice Elvey, with Claude Rains and Fay Wray; 6 p.m.: *The Man Who Changed His Mind (The Man Who Lived Again)* (1936) by Robert Stevenson, with Boris Karloff. Nov. 30, 2:30 p.m.: *Seven Sinners* (1936) by Albert de Courville; 6 p.m.: (See Nov. 29, 2:30 p.m.). Dec. 1, 2 p.m.: *Cheer Boys Cheer* (1939) by Walter Forde; 5 p.m.: (See Nov. 30, 2:30 p.m.). Dec. 2, 2 p.m.: *A Yank at Oxford* (1938) by Jack Conway, with Lionel Barrymore and Vivien Leigh; 5 p.m.: *King Solomon's Mines* (1937) by Robert Stevenson. **Theater 2:** Nov. 26, 6:30 p.m.: "Cineprobe": films by Gordon Ball; filmmaker present. Nov. 27, 3 & 6:30 p.m: "What's Happening?": *Roosevelt, New Jersey: Visions of Utopia* (1983) by Richard Kroehling. Nov. 29, 3 & 6:30 p.m.: *Paul Cadmus: Enfant Terrible at 80* (1984) by David Sutherland; filmmaker present. Nov. 30, 3 p.m.: *Lovers and Lollipops* (1956) by Morris Engel and Ruth Orkin; 6:30 p.m.: "Cineprobe": *Little Fugitive* (1953) by Engel, Orkin and Ray Ashley; Engel and Orkin present. Dec. 1, 2:30 p.m.: (See Nov. 30, 6:30 p.m.; film only); 5:30 p.m: (See Nov. 30, 3 p.m.). Dec. 2: "Appalshop—Whitesburg, Kentucky": 2:30 p.m.: *In Ya Blood* (1971) by Herb E. Smith, *The Struggle of Coon Branch Mountain* (1972) by Mimi Pickering, and *The Big Lever* (1982) by Frances Morton; 5:30 p.m.: *The Buffalo Creek Flood: An Act of Man* (1975) by Mimi Pickering, and *Coalmining Women* (1982) by Elizabeth Barret.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Nov. 26–27, 7:30 & 9:15 p.m.: *Koyaanisqatsi* (1982) by Godfrey Reggio, music by Philip Glass. Nov. 28, 8 p.m.: *Him and Me* (1982) by James Benning; filmmaker present. Nov. 29 at 7:30 & 9:30 p.m., Nov. 30 at 7:30 & 10 p.m.: *Confidentially Yours* (1983) by François Truffaut. Dec. 1 at 7:30 & 10 p.m., Dec. 2 at 5 & 7:30 p.m.: *The Bounty* (1984) by Roger Donaldson, with Anthony Hopkins and Mel Gibson.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 27, 12 noon: *Rebecca* (1940) by Alfred Hitchcock, with Laurence Olivier and Joan Fontaine; 2:30 p.m.: *Holy Ghost People* (1967) by Peter Adair, and *Eastern Mystics of the Golden West* (1980) by Josette Bonte. Nov. 29, 12 noon: "Hippies": *The Sixties* (1970) by Charles Braverman, *Livin' on the Mud* (1972) by Sean Malone, *Make Love Not War* (1972) by Zlatko Grgic, and *One Step Away* (1968) by Ed Pincus and David Neuman; 6 p.m.: Films by Ericka Beckman; filmmaker present.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Nov. 29, 7:30 p.m.: *Paths of Glory* (1957) by Stanley Kubrick, with Kirk Douglas.

PARSONS AUDITORIUM—66 Fifth Ave., at 13th St. 741-8900. Free. Nov. 28, 7:30 p.m.: "The Popcorn Series": Films by designers, illustrators and artists, presented by the American Institute of Graphic Arts New York Chapter.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens and students $4. Thru Dec. 6: Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m.: *The Ploughman's Lunch* by Richard Eyre. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Dec. 1, 2 p.m.: *Viridiana* (1961) by Luis Buñuel.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Dec. 2: *Machinery for the Re-Education of a Delinquent Dictator* (1983), a video installation by Doug Hall.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film": adm. $8. Nov. 29, 7:30 p.m.: *Slaughterhouse Five* (1972) by George Roy Hill; discussion with Kurt Vonnegut Jr.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—Tent.: *Missing in Action.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Missing in Action.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*The Terminator; Night of the Comet.* #2—*Ghostbusters; Hot Moves.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Supergirl.* #2—*A Soldier's Story.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*A Soldier's Story.* #2—*The Terminator.*

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. *The Terminator.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Hot Moves.* #2—*Supergirl.* #3—*Missing in Action.* #4—*Oh, God! You Devil.*

110. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru Nov. 29: *Missing in Action; Jungle Warrior.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Missing in Action.* #2—*Teachers.*

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—*Teachers.* #2—*The Terminator.* #3—*Indiana Jones and the Temple of Doom; 18 Weapons of Kung Fu.* #4—*A Nightmare on Elm Street.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *Teachers.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*A Nightmare on Elm Street; Jungle Warrior.* #2—*A Soldier's Story.* #3—*Places in the Heart.* #4—*Supergirl.*

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Jungle Warrior.* #2—*A Soldier's Story.* #3—*Supergirl.* #4—*The Jackie Chan Connection.*

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Oh, God! You Devil.* #2—*Hot Moves.* #3—*Silent Night, Deadly Night.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Hot Moves.* #2—*A Christmas Story.* #3—*Supergirl.* #4—*Oh, God! You Devil.* #5—*A Soldier's Story.* #6—*A Nightmare on Elm Street.* #7—*Night of the Comet.* #8—*Missing in Action.* #9—*The Terminator.* #10—*Jungle Warrior.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Missing in Action.* #2—*A Christmas Story.* #3—*A Nightmare on Elm Street.* #4—*Oh, God! You Devil.* #5—*Hot Moves.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Terminator.* #2—*Supergirl.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*Missing in Action.* #2—*The Terminator.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Just the Way You Are.* #2—*A Nightmare on Elm Street.* #3—*Teachers.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Supergirl.* #2—*Hot Moves.* #3—*Night of the Comet.* #4—*Oh, God! You Devil.*

208. BOROUGH PARK-WALKER—18th Ave. at 64th St. 232-4500. Thru Nov. 29: *A Soldier's Story.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*The Terminator.* #2—*Just the Way You Are.* #3—*Missing in Action.* #4—*Supergirl.* #5—*Hot Moves.* #6—*A Soldier's Story.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*Swann in Love.* #2—*Amadeus.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Supergirl.* #2—*Ghostbusters.* #3—*Missing in Action.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*Supergirl.* #2—Program unavailable.

214. DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*Supergirl.* #2—*Missing in Action.*

215. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Jungle Warrior.* #2—*The Terminator.* #3—*A Nightmare on Elm Street.* #4—*Indiana Jones and the Temple of Doom; Terror in the Aisles.*

220. FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*A Nightmare on Elm Street.* #2—*Missing in Action; Jungle Warrior.* #3—*A Soldier's Story.* #4—*The Terminator; Silent Night, Deadly Night.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Places in the Heart.* #2—Thru Nov. 29: *Just the Way You Are.* Beg. Nov. 30: *Ski Country.* #3—*Oh, God! You Devil.* #4—*Supergirl.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Supergirl; Battle Beyond the Stars.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—Thru Nov. 29: *The Karate Kid.* Beg. Nov. 30: *Thief of Hearts.* #2—Thru Nov. 29: *Garbo Talks.* Beg. Nov. 30: *The Little Drummer Girl.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*A Soldier's Story.* #2—*Jungle Warrior.* #3—*Night of the Comet; Hot Moves.* #4—*Missing in Action.* #5—*A Nightmare on Elm Street.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Nov. 27: *Kuni Lemel in Tel Aviv.* Beg. Nov. 28: *The Woman in Red.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Supergirl.* #2—*A Soldier's Story.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Missing in Action.* #2—Program unavailable. #3—*A Nightmare on Elm Street.*

238. WILLIAMSBURG-COMMODORE—B'way at Rodney St. 384-7259. #1—*Missing in Action; New Year's Evil.* #2—Program unavailable.

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—*Hot Moves.* #2—*Supergirl.*

303. NEW DORP-HYLAN— 351-6601. #1—*Missing in Action.* #2—*A Christmas Story.*

304. NEW DORP-LANE— 351-2110. Thru Nov. 29: *Indiana Jones and the Temple of Doom.*

305. NEW DORP-RAE— 979-0444. #1—*Supergirl.* #2—Tent.: *Hot Moves.*

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—Thru Nov. 29: *A Nightmare on Elm Street.* Beg. Nov. 30: *Ski Country.* #2—*A Nightmare on Elm Street; Jungle Warrior.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—*Oh, God! You Devil.* #2—*The Terminator.*

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. *Just the Way You Are.*

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Hot Moves.* #2—*Oh, God! You Devil.* #3—*Missing in Action.* #4—*Supergirl.*

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Teachers.* #2—*Oh, God! You Devil.*

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Supergirl.* #2—*Supergirl.* #3—*A Soldier's Story.* #4—*Places in the Heart.*

406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Beg. Nov. 30: *Children of the Corn; Angel.*

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Night of the Comet.* #2—*Amadeus.* #3—*Missing in Action.* #4—*A Nightmare on Elm Street.* #5—*The Terminator.* #6—*The Little Drummer Girl.* #7—*Hot Moves.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Terminator.* #2—*A Nightmare on Elm Street.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Just the Way You Are; Jungle Warrior.* #4—*Night of the Comet; Hot Moves.*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Supergirl.* #2—*Jungle Warrior.* #3—*A Nightmare on Elm Street.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Oh, God! You Devil.* #2—Thru Nov. 29: *Silent Night, Deadly Night.* Beg. Nov. 30: *Ski Country.* #3—*A Soldier's Story.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Missing in Action.* #2—*Hot Moves.* #3—*The Terminator.* #4—*Night of the Comet.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*A Soldier's Story.* #2—*Country.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Nov. 29: *No Small Affair.* Beg. Nov. 30: *The Little Drummer Girl.* #2—Thru Nov. 29: *The Karate Kid.* Beg. Nov. 30: *Thief of Hearts.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Night of the Comet.* #2—*Hot Moves.*

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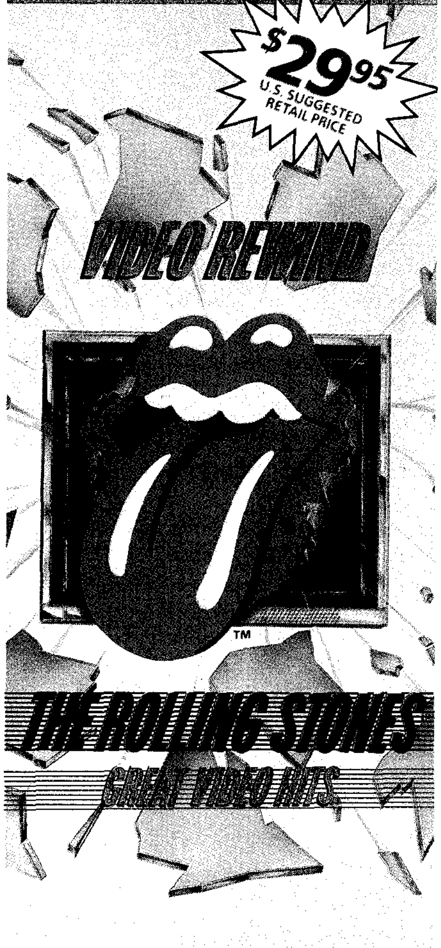

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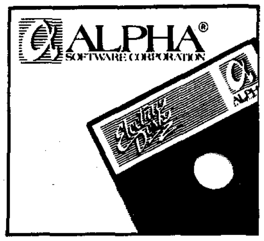

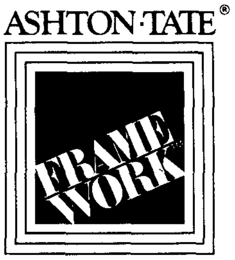

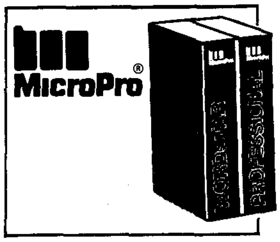

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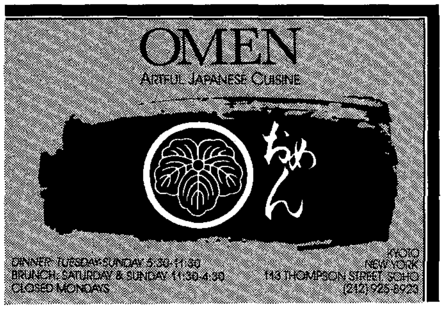

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MOVIES

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Just the Way You Are.*

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*Supergirl.* #2—*Missing in Action.* #3—*Oh, God! You Devil.* #4—*A Soldier's Story.*

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*No Small Affair.* #2—*Missing in Action.* #3—*A Soldier's Story.* #4—*The Terminator.* #5—*Silent Night, Deadly Night.*

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Supergirl.* #2—Thru Nov. 29: *Places in the Heart.* Beg. Nov. 30: *Ski Country.*

424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. *Supergirl.*

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*A Soldier's Story.* #2—*The Terminator.* #3—*Hot Moves.*

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Nov. 29: *A Nightmare on Elm Street.* #2—*Oh, God! You Devil.*

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 29: *Jungle Warrior.* #2—*Supergirl.* #3—*Missing in Action.*

433. **JAMAICA-ROCHDALE**—Baisley Blvd. at N.Y. Blvd. 276-5300. *The Terminator; American Dreamer.*

436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Nov. 29: *The Karate Kid; All of Me.* Beg. Nov. 30: *The Little Drummer Girl.*

438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. Program unavailable.

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Supergirl.* #2—*Oh, God! You Devil.*

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 29: *Jungle Warrior; Ten Violent Women.* Beg. Nov. 30: *All of Me; Cloak and Dagger.*

443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Ghostbusters.* #2—*Jungle Warrior.* #3—*All of Me.*

445. **RICHMOND HILL-LEFFERTS**—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Supergirl.* #2—Program unavailable.

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Supergirl.* #2—*The Terminator.*

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Missing in Action.* #2—*Supergirl.*

451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 29: *Hot Moves; Sweet Sixteen.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—*A Soldier's Story.* #2—*The Terminator.*

501. **BALDWIN-RKO**— 223-9230. *Supergirl.*

502. **BELLEROSE-RKO**— 775-1351. Thru Nov. 27: *Revenge of the Nerds.* Beg. Nov. 28: *The Woman in Red.*

504. **BELLMORE-MOVIES**— 785-4486. Thru Nov. 29: *The Karate Kid.*

505. **BELLMORE-PLAYHOUSE**— 783-0088. #1—Thru Nov. 29: *All of Me.* Beg. Nov. 30: *The Little Drummer Girl.* #2—*Teachers.*

511. **EAST MEADOW-FLICK**— 794-8008. #1—*Places in the Heart.* #2—*Body Double.* #3—Thru Nov. 29: *Terror in the Aisles.* Beg. Nov. 30: *The Little Drummer Girl.* #4—Thru Nov. 29: *The Muppets Take Manhattan.* Beg. Nov. 30: *No Small Affair.*

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—*Night of the Comet.* #2—*Hot Moves.* #3—*A Soldier's Story.* #4—*Oh, God! You Devil.*

514. **ELMONT-ARGO**— 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL**— 352-2280. *Oh, God! You Devil.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—*A Nightmare on Elm Street.* #2—*Places in the Heart.*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*Oh, God! You Devil.* #2—*Night of the Comet; Hot Moves.* #3—*A Nightmare on Elm Street.*

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *A Soldier's Story.*

523. GREAT NECK-SQUIRE— 466-2020. #1—*Missing in Action.* #2—*Supergirl.* #3—*Oh, God! You Devil.*

524. HEWLETT-RKO— 791-6768. Thru Nov. 27: *Revenge of the Nerds.* Beg. Nov. 28: *The Woman in Red.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—Thru Nov. 29: *Missing in Action.* #2—Thru Nov. 29: *Hot Moves.*

529. LAWRENCE-RKO— 371-0203. #1—*A Christmas Story.* #2—*A Nightmare on Elm Street.* #3—*A Soldier's Story.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Nov. 29: *Ghostbusters.* Beg. Nov. 30: *The Karate Kid.* #2—*All of Me.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Falling in Love.* #2—*Supergirl.* #3—*The Terminator.* #4—*Just the Way You Are.* #5—*A Nightmare on Elm Street.* #6—*Teachers.*

532. LONG BEACH-LIDO— 432-0056. Thru Nov. 29: *Terror in the Aisles; Scarface* (1983). Beg. Nov. 30: *Missing in Action.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*Supergirl.* #2—*Missing in Action.* #3—*Amadeus.* #4—*Hot Moves.*

534. LYNBROOK-STUDIO ONE— 599-1444. Program unavailable.

535. MALVERNE-TWIN— 599-6966. #1—*The Karate Kid.* #2—*All of Me.*

536. MANHASSET-MANHASSET— 627-7887. #1—*Places in the Heart.* #2—*Hot Moves.* #3—*No Small Affair.*

537. MANHASSET-RKO CINEMA— 627-1300. *Swann in Love.*

540. MASSAPEQUA-PEQUA— 799-6464. *No Small Affair.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Oh, God! You Devil.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—*All of Me.* #5—*Indiana Jones and the Temple of Doom.* #6—*Supergirl.* #7—*Supergirl.* #8—*Night of the Comet.* #9—*Hot Moves.*

543. MERRICK-TWIN— 546-1271. #1—*Places in the Heart.* #2—*Oh, God! You Devil.*

544. MERRICK-MALL— 523-4424. Tent.: *A Christmas Story.*

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—Thru Nov. 29: *No Small Affair.* Beg. Nov. 30: *All of Me.* #2—*The Terminator.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—*The Karate Kid.* #2—*All of Me.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Nov. 29: *The Karate Kid.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*A Soldier's Story.* #2—*Country.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. Thru Nov. 29: *A Christmas Story.* Beg. Nov. 30: *Ski Country.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*Jungle Warrior.* #2—*Just the Way You Are.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—*The Terminator.* #2—*Country.* #3—*Amadeus.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *Oh, God! You Devil.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Night of the Comet.* #2—*Jungle Warrior.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Soldier's Story.* #2—Thru Nov. 29: *Just the Way You Are.* Beg. Nov. 30 (tent.): *A Christmas Story.*

561. SYOSSET-SYOSSET— 921-5810. #1—*Places in the Heart.* #2—*Oh, God! You Devil.* #3—*Missing in Action.*

562. SYOSSET-UA CINEMA 150— 364-0700. *Supergirl.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—*Places in the Heart.* #2—Thru Nov. 29: *Silent Night, Deadly Night.* Beg. Nov. 30: *Ski Country.* #3—*Supergirl.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Jungle Warrior.* #2—*A Christmas Story.* #3—*Falling in Love.* #4—*A Nightmare on Elm Street.* #5—*Night of the Comet.* #6—*A Soldier's Story.* #7—*Just the Way You Are.* #8—*The Terminator.* #9—*Missing in Action.* #10—*Oh, God! You Devil.* #11—*Hot Moves.*

571. WANTAGH-RKO— 781-6969. Thru Nov. 29: *Jungle Warrior; Missing in Action.* Beg. Nov. 30: *Ski Country.*

573. WESTBURY-DRIVE-IN— 334-3400. #1—Thru Nov. 29: *The Terminator.* Beg. Nov. 30: *Missing in Action.* #2—*Hot Moves.* #3—*Supergirl.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Nov. 29: *Irreconcilable Differences.* Dec. 1-2: *Fidelio.* #2—Thru Nov. 29: *Repo Man.*

Suffolk County

602. BABYLON-RKO— 669-0700. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story; Jungle Warrior.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*Missing in Action.* #2—*Amadeus.* #3—Tent.: *Places in the Heart.*

604. BAY SHORE-CINEMA— 665-1722. Thru Nov. 29: *Night of the Comet.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Teachers.* #2—*Oh, God! You Devil.*

608. BAY SHORE-SUNRISE DRIVE-IN— 665-1111. #1—Thru Nov. 29: *Hot Moves; Sweet Sixteen.* #2—Thru Nov. 29: *Jungle Warrior; Hollywood High II.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Nov. 29: *The Karate Kid.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Nov. 29: *The Karate Kid.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*No Small Affair.* #2—*Just the Way You Are.* #3—*Supergirl.* #4—*A Christmas Story.* #5—*Night of the Comet.* #6—*A Nightmare on Elm Street.* #7—*The Terminator.* #8—*Oh, God! You Devil.* #9—*Hot Moves.* #10—*Missing in Action.*

617. COMMACK-RKO— 499-4545. #1—*A Soldier's Story.* #2—Thru Nov. 29: *Jungle Warrior.* Beg. Nov. 30: *Ski Country.*

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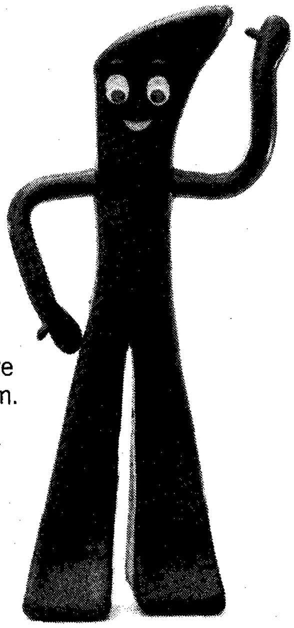

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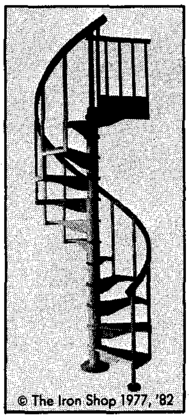

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MOVIES

621. CORAM-PINE— 698-6442. #1—*Supergirl.* #2—*A Nightmare on Elm Street.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*Oh, God! You Devil.* #2—*Supergirl.* #3—*Missing in Action.* #4—*Places in the Heart.* #5—*The Terminator.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Supergirl.*

628. ELWOOD-ELWOOD— 499-7800. #1—*Just the Way You Are.* #2—*Teachers.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Nov. 29: *Jungle Warrior.* #2—Thru Nov. 29: *Ghostbusters.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*A Soldier's Story.* #2—*Supergirl.* #3—*A Nightmare on Elm Street.* #4—*Night of the Comet; Jungle Warrior.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *Oh, God! You Devil.*

634. HUNTINGTON-RKO YORK— 421-3911. *A Christmas,Story.*

635. ISLIP-ISLIP— 581-5200. #1—*Missing in Action.* #2—*Supergirl.* #3—*Places in the Heart.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *A Soldier's Story.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Nov. 29: *Terror in the Aisles.*

639. LINDENHURST-LINDENHURST— 888-5400. Thru Nov. 29: *Ghostbusters.* Beg. Nov. 30 (tent.): *The Karate Kid.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—*Places in the Heart.* #2—*Supergirl.* #3—*Oh, God! You Devil.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Nov. 29: *Oh, God! You Devil.* **OUTDOOR**—Thru Nov. 29: *Night of the Comet; Exterminator 2.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—Thru Nov. 29: *The Terminator.* Beg. Nov. 30: *All of Me.* #2—*Supergirl.*

644. NORTHPORT-NORTHPORT— 261-8600. Thru Nov. 29: *All of Me.*

648. PATCHOGUE-PATCHOGUE— 475-0601. #1—*Oh, God! You Devil.* #2—*Supergirl.* #3—*Night of the Comet.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*A Soldier's Story; Jungle Warrior.* #2—*A Nightmare on Elm Street.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Nov. 29: *The Terminator.* **OUTDOOR**—Thru Nov. 29: *Jungle Warrior; Sweet Sixteen.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*Hot Moves.* #2—*Missing in Action.*

653. PORT JEFFERSON-MINI EAST— 928-6555. *Missing in Action.* **WEST**—*Oh, God! You Devil.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Nov. 27: *Revenge of the Nerds.* Beg. Nov. 28: *The Woman in Red.*

655. RIVERHEAD-SUFFOLK— 727-3133. Thru Nov. 29: *Indiana Jones and the Temple of Doom.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Nov. 29: *The Brother From Another Planet.* Beg. Nov. 30: *Privates on Parade.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*Just the Way You Are.* #2—Thru Nov. 29: *Indiana Jones and the Temple of Doom.* #3—Thru Nov. 29: *No Small Affair; A Christmas Story.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Nov. 29: *The Karate Kid.* #2—Thru Nov. 29: *The Karate Kid.*

662. SMITHTOWN-SMITHTOWN— 265-1551. *Missing in Action.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Country.* #2—*A Soldier's Story.* #3—Thru Nov. 29: *All of Me.* Beg. Nov. 30 (tent.): *Oh, God! You Devil.*

664. STONY BROOK-LOEWS— 751-2300. #1—*The Terminator.* #2—*Teachers.* #3—*A Nightmare on Elm Street.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Nov. 29: *All of Me.* Beg. Nov. 30: *The Little Drummer Girl.* #2—*Country.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Amadeus.* #2—*A Soldier's Story.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Thru Nov. 29: *Night of the Comet.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*Supergirl.* #2—*Amadeus.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Missing in Action.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—*Supergirl.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*Places in the Heart.* #2—*Supergirl.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru. Nov. 27: *The Ballad of Narayama.* Nov. 28–30: *Another Time, Another Place.* Dec. 1–4: *After the Rehearsal.*

708. HARTSDALE-CINEMA— 428-2200. #1—Thru Nov. 29: *Body Double.* #2—*A Soldier's Story.* #3—*Oh, God! You Devil.* #4—Thru Nov. 29: *Teachers.*

709. LARCHMONT-PLAYHOUSE— 834-3001. Thru Nov. 29: *A Soldier's Story.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*Supergirl.* #2—*Oh, God! You Devil.* #3—*Hot Moves.* #4—Thru Nov. 29: *Missing in Action.* Beg. Nov. 30 (tent.): *A Soldier's Story.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—Thru Nov. 29: *The Terminator.* Beg. Nov. 30: *Places in the Heart.* #2—*A Soldier's Story.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Nov. 29: *The Karate Kid.* Beg. Nov. 30: *Country.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*A Soldier's Story.* #2—*Jungle Warrior.* #3—*Just the Way You Are; Hot Moves.* #4—*The Terminator.* #5—*Silent Night, Deadly Night; Night of the Comet.* #6—*Supergirl.* #7—*A Nightmare on Elm Street.*

715. NEW ROCHELLE-TOWN— 632-4000. *Missing in Action.*

716. OSSINING-ARCADIAN— 941-5200. #1—*Supergirl.* #2—*Places in the Heart.* #3—*Oh, God! You Devil.*

717. PEEKSKILL-BEACH— 737-6262. #1—*Jungle Warrior; Night of the Comet.* #2—*Just the Way You Are.* #3—*The Terminator.* #4—*Amadeus.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—Thru Nov. 29: *A Christmas Story.* #2—*Missing in Action.* #3—*Oh, God! You Devil.* #4—Thru Nov. 29: *A Nightmare on Elm Street.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Nov. 29: *The Karate Kid.*

721. PLEASANTVILLE-ROME— 769-0720. #1—*Just the Way You Are.* #2—*Country.*

722. RYE-RYE RIDGE— 939-8177. #1—Program unavailable. #2—Program unavailable.

723. SCARSDALE-FINE ARTS— 723-6699. Thru Nov. 29: *Bizet's Carmen.* Beg. Nov. 30: *Swann in Love.*

724. SCARSDALE-PLAZA— 725-0078. Thru Nov. 29: *The Karate Kid.* Beg. Nov. 30: *The Little Drummer Girl.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Nov. 29: *A Nightmare on Elm Street.* #2—*The Terminator.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Nov. 29: *Missing in Action.*

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—Thru Nov. 29: *Just the Way You Are.* #2—Thru Nov. 29: *A Christmas Story.*

731. YONKERS-KENT— 237-3440. #1—Thru Nov. 29: *Hot Moves.* Beg. Nov. 30 (tent.): *A Nightmare on Elm Street.* #2—Thru Nov. 29: *Body Double.* Beg. Nov. 30 (tent.): *The Little Drummer Girl.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Missing in Action.* #2—*Amadeus.* #3—*Oh, God! You Devil.* #4—*A Nightmare on Elm Street.*

733. YONKERS-PARK HILL— 969-4477. #1—*Supergirl.* #2—*A Nightmare on Elm Street.* #3—*Ghostbusters.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Supergirl.* #2—*Places in the Heart.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. Thru Nov. 29: *Night of the Comet.*

745. NANUET-THE MOVIES— 623-0211. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.* #3—*Places in the Heart.* #4—*The Terminator.* #5—*Supergirl.*

746. NEW CITY-TOWN— 634-5100. #1—*Just the Way You Are.* #2—*Places in the Heart.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—*Oh, God! You Devil.* #2—*Supergirl.*

748. NYACK-CINEMA EAST— 358-6631. *All of Me.*

751. PEARL RIVER-CENTRAL— 735-2530. *Indiana Jones and the Temple of Doom.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *A Christmas Story.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Amadeus.*

755. SPRING VALLEY-PIX— 425-6902. #1—*A Soldier's Story.* #2—*Missing in Action.*

756. STONY POINT-9 W CINEMA— 942-0303. *Missing in Action.*

757. SUFFERN-LAFAYETTE— 357-6030. *Country.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. *A Christmas Story.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*Hot Moves.* #2—*Jungle Warrior.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Hot Moves.* #2—*Jungle Warrior.*

774. DANBURY-CINE— 743-2200. #1—*Amadeus.* #2—*Oh, God! You Devil.* #3—*Just the Way You Are.*

775. DANBURY-CINEMA— 748-2923. #1—*Falling in Love.* #2—*Missing in Action.*

777. DANBURY-PALACE— 748-7496. #1—*Night of the Comet.* #2—*Supergirl.* #3—*The Terminator.*

778. DARIEN-PLAYHOUSE— 655-0100. *Falling in Love.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Oh, God! You Devil.* #2—*Supergirl.*

780. FAIRFIELD-COUNTY— 334-1411. *The Terminator.*

781. GREENWICH-CINEMA— 869-6030. #1—*Country.* #2—*Body Double.*

782. GREENWICH-PLAZA— 869-4030. #1—*Falling in Love.* #2—*Amadeus.* #3—*A Soldier's Story.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Supergirl.*

784. NORWALK-CINEMA— 838-4504. #1—*The Terminator.* #2—*Missing in Action.*

785. NORWALK-NORWALK— 866-9202. *Supergirl.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Nov. 27: *Another Country.* Nov. 28–30: *The Little Shop of Horrors; Glen or Glenda; Reefer Madness.* Thru Dec. 4: "Chaplin: Lost and Found." Dec. 1–2: *Modern Times;* shorts.

789. SPRINGDALE-STATE— 325-0250. Thru Nov. 29: *All of Me.* Beg. Nov. 30: *Country.*

790. STAMFORD-AVON— 324-9205. #1—*Night of the Comet.* #2—*A Nightmare on Elm Street.*

791. STAMFORD-CINEMA— 324-3100. #1—*Supergirl.* #2—*Oh, God! You Devil.* #3—*Just the Way You Are.*

792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Nov. 29: *Firstborn.* #2—Thru Nov. 29: *Swann in Love.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*Missing in Action.* #2—*The Terminator.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*Supergirl.* #2—*Oh, God! You Devil.* #3—*Just the Way You Are.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—227-9619. *Amadeus.* #4—226-6666. *Country.*

796. WESTPORT-POST— 227-0500. *Falling in Love.*

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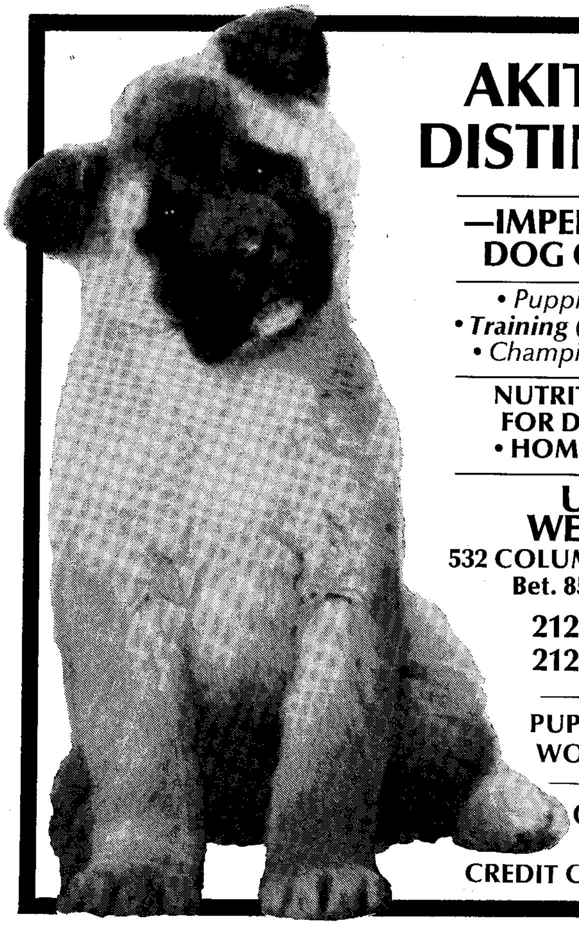

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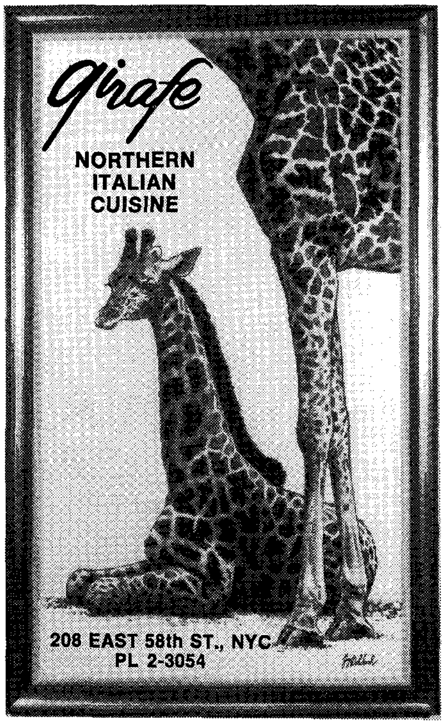

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798. **WILTON-CINEMA—** 762-5678. *Oh, God! You Devil.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—Thru Nov. 29: *Indiana Jones and the Temple of Doom.* #2—*Supergirl.* #3—*Oh, God! You Devil.*

801. **HARRISON-WARNER—** 482-8550. #1—Thru Nov. 29: *A Nightmare on Elm Street.* #2—Thru Nov. 29: *Silent Night, Deadly Night.*

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—Thru Nov. 29: *Oh, God! You Devil.* #2—Thru Nov. 29: *Ghostbusters.*

804. **JERSEY CITY-LOEWS—** 653-4600. #1—*A Nightmare on Elm Street.* #2—*Teachers.* #3—*Jungle Warrior.*

805. **JERSEY CITY-STATE—** 653-5200. #1—*Supergirl.* #2—*Missing in Action.* #3—Tent.: *Night of the Comet; A Soldier's Story.* #4—*Hot Moves.*

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—*Missing in Action.* #2—*Jungle Warrior.* #3—*Silent Night, Deadly Night.* #4—*Oh, God! You Devil.*

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—*A Nightmare on Elm Street.* #2—*Supergirl.* #3—*The Terminator.* #4—*Teachers.* #5—*A Soldier's Story.* #6—*Just the Way You Are.*

808. **UNION CITY-CINEMA—** 865-5600. #1—Thru Nov. 29: *Terror in the Aisles.* #2—Thru Nov. 29: *Ninja III: The Domination.* #3—Program unavailable.

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Nov. 29: *All of Me; Scarface* (1983). Beg. Nov. 30: *Missing in Action.*

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. *A Soldier's Story.*

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—*Oh, God! You Devil; Jungle Warrior.* #2—*A Nightmare on Elm Street.*

813. **CEDAR GROVE-CINEMA 23—** 239-1462. Thru Nov. 29: *Hot Moves.*

814. **EAST ORANGE-RKO HOLLYWOOD—** 678-2262. *A Nightmare on Elm Street; Jungle Warrior.*

815. **IRVINGTON-CASTLE—** 372-9324. #1—Thru Nov. 29: *A Nightmare on Elm Street; Evil Dead.* Beg. Nov. 30: *Missing in Action; Body and Soul.* #2—*Supergirl; Shogun Assassin.*

817. **LIVINGSTON-COLONY—** 992-0800. *Supergirl.*

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. *A Soldier's Story.*

819. **MILLBURN-RKO—** 376-0800. #1—*A Christmas Story.* #2—*A Nightmare on Elm Street.*

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—*Missing in Action.* #2—*Just the Way You Are.* #3—*Swann in Love.*

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—*A Christmas Story.* #2—*Silent Night, Deadly Night.* #3—*The Terminator.*

823. **NEWARK-DRIVE-IN—** 344-2800. Blue—*A Nightmare on Elm Street; Jungle Warrior.* Red—*Missing in Action; Uncommon Valor.* Green—*Hot Moves; Angel of H.E.A.T.*

825. **NUTLEY-FRANKLIN—** 667-1777. #1—*Supergirl.* #2—*Night of the Comet.* #3—*Missing in Action.*

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—*Places in the Heart.* #2—*Supergirl.* #3—*Amadeus.*

828. **VERONA-VERONA—** 239-0880. *A Soldier's Story.*

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—*Oh, God! You Devil.* #2—Thru Nov. 29: *Firstborn.* #3—Thru Nov. 29: *Teachers.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. *The Karate Kid.*

841. **CRANFORD-RKO—** 276-9120. #1—*Just the Way You Are.* #2—Thru Nov. 29: *A Christmas Story.* Beg. Nov. 30: *Ski Country.*

842. **ELIZABETH-ELMORA—** 352-3483. *Ghostbusters.*

846. **LINDEN-TWIN—** 925-9787. #1—Tent.: *Missing in Action.* #2—Tent.: *Supergirl.*

848. **ROSELLE PARK-PARK—** 245-0358. *Revenge of the Nerds.*

849. **SUMMIT-STRAND—** 273-3900. *Supergirl.*

851. **UNION-FIVE POINTS—** 964-3466. *Oh, God! You Devil.*

852. **UNION-LOST PICTURE SHOW—** 964-4497. Tent.: *Swann in Love.*

854. **UNION-RKO—** 686-4373. #1—*A Soldier's Story.* #2—*Jungle Warrior.*

857. **WESTFIELD-RIALTO—** 232-1288. #1—*Supergirl.* #2—*Places in the Heart.* #3—*Missing in Action.*

858. **WESTFIELD-TWIN—** 654-4720. #1—*Amadeus.* #2—*The Terminator.*

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. *Indiana Jones and the Temple of Doom; A Nightmare on Elm Street.*

861. **CLOSTER-CLOSTER—** 768-8800. *Supergirl.*

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Jungle Warrior.* #4—*Teachers.*

863. **EMERSON-TOWN—** 261-1000. *A Soldier's Story.*

864. **FAIR LAWN-HYWAY—** 796-1717. #1—Thru Nov. 29: *Hot Moves.* #2—Thru Nov. 29: *Night of the Comet.*

866. **FAIRVIEW-TWIN—** 941-2424. #1—*Supergirl.* #2—*Missing in Action.*

867. **FORT LEE-LINWOOD—** 944-6900. #1—*Hot Moves.* #2—*Oh, God! You Devil.*

868. **FORT LEE-SHARON—** 224-0202. *A Soldier's Story.*

873. **OAKLAND-TWIN—** 337-4478. #1—*Oh, God! You Devil.* #2—Program unavailable.

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—*The Karate Kid.* #2—*Country.*

875. **PARAMUS-BERGEN MALL—** 845-4449. *Amadeus.*

876. **PARAMUS-CINEMA 35—** 845-5070. *All of Me.*

877. **PARAMUS-DRIVE-IN—** 368-1440. Thru Nov. 29: *Hot Moves; Hollywood High.*

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—*Falling in Love.* #2—*Swann in Love.* #3—*The Brother From Another Planet.* #4—*A Soldier's Story.* #5—*Places in the Heart.* #6—*Supergirl.* #7—*Missing in Action.* #8—*Just the Way You Are.* #9—*A Christmas Story.* #10—*A Nightmare on Elm Street.*

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—*Jungle Warrior.* #2—*Oh, God! You Devil.* #3—*The Terminator.*

880. **RAMSEY-CINEMA—** 825-2090. *Just the Way You Are.*

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. Thru Nov. 29: *Gremlins.* Beg. Nov. 30: *Indiana Jones and the Temple of Doom.*

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—*A Christmas Story.* #2—*Missing in Action.* #3—*A Soldier's Story.* #4—*A Nightmare on Elm Street.*

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Nov. 26–29: *The Gay Divorcee.* Nov. 30–Dec. 2: *The Charge of the Light Brigade* (1936).

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—Thru Nov. 29: *The Karate Kid.* #2—Thru Nov. 29: *Country.*

886. **TEANECK-MOVIE CITY—** 836-3334. #1—*The Karate Kid.* #2—Thru Nov. 29: *Hot Moves.* #3—Thru Nov. 29 (tent.): *Places in the Heart.*

887. **TENAFLY-BERGEN—** 567-0004. Thru Nov. 29: *Just the Way You Are.*

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. Program unavailable.

889. **WESTWOOD-PASCACK—** 664-3200. Thru Nov. 29: *Oh, God! You Devil.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. (Oct. 22, 1984) R. 86

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. (Sept. 24, 1984) PG. 11, 32, 57, 436, 442, 443, 505, 530, 535, 541, 545, 547, 643, 644, 663, 666, 748, 789, 809, 876

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 48, 86, 211, 407, 533, 554, 603, 667, 700, 717, 732, 754, 774, 782, 795, 827, 858, 875

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisfying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. American-born soprano Migenes-Johnson is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 88, 723

★ **BODY DOUBLE**—(1hr. 54m., '84) Brian De Palma's cynical and brazenly artificial thriller doesn't always make sense, but it's funny and exciting. The plot is nonsense—an excuse for a series of set-pieces. The hero is an out-of-work actor (Craig Wasson) who spies on a beautiful woman caressing herself behind open windows every night. When she is menaced by a grotesque-looking American Indian, the actor is in the bizarre position of being both voyeur and would-be savior. When he begins following her around, De Palma works in that sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. The gliding movements which bind the characters together in single shots are not a virtuoso trick; the way these people are physically connected is the key to the film's meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The film features some outlandish violence, too preposterous to be taken seriously by anyone but the most literal-minded, and a delightful performance by Melanie Griffith as a sweet-voiced porn actress. (Nov. 5, 1984) R. 6, 58, 82, 93, 511, 708, 731, 781

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90, 657, 878

CASE IS CLOSED, THE—(1hr. 35m., '82) In Bengali, Eng. subtitles. The accidental death of a child servant transforms the lives of a middle-class Calcutta family. With Mamata Shankar, Anjan Dutt. Dir. Mrinal Sen. 2

CHOOSE ME—(1hr. 54m., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 60

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange is so strong that she's not much of anything else. With Wilford Brimley and Matt Clark. (Oct. 15, 1984) PG. 14, 71, 414, 550, 554, 663, 666, 712, 721, 757, 781, 789, 795, 874, 885

FALLING IN LOVE—(1hr. 46m., '84) Reviewed in this issue. PG-13. 74, 85, 531, 567, 775, 778, 782, 796, 878

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. (June 4, 1984) PG. 31, 112, 215, 304, 541, 655, 658, 751, 800, 860, 882

JUST THE WAY YOU ARE—(1hr. 35m., '84) A gifted young flute player with a physical handicap that interferes with her love life finds that her reach can exceed her grasp. With Kristy McNichol, Michael Ontkean, Kaki Hunter, André Dussollier, Catherine Salviat, Robert Carradine. Dir. Edouard Molinaro. PG. 72, 205, 210, 225, 308, 410, 419, 531, 552, 559, 567, 616, 628, 658, 714, 717, 721, 730, 746, 774, 791, 794, 807, 821, 841, 878, 880, 887

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. (July 23, 1984) PG. 231, 416, 436, 504, 530, 535, 547, 548, 609, 612, 639, 660, 712, 720, 724, 840, 874, 885, 886

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 62

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity, against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self vibrating in response to moral passions that aren't her own, and Keaton, who understands these things, gives a taut and affecting performance. But the filmmakers lay their cards faceup on the table—they explain everything instead of inducing us slowly, as le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent, and Yorgo Voyagis, as the spy who mesmerizes Charlie, is handsome but stiff. (Oct. 29, 1984) R. 11, 14, 32, 62, 92, 231, 407, 416, 436, 505, 511, 666, 724, 731

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. Set in a German village during World War II, the story of a clandestine love affair between a local shopkeeper and a Polish prisoner of war. With Hanna Schygulla, Piotr Lysak, Armin Mueller-Stahl, Elisabeth Trissenaar, Bernhard Wicki. Dir. Andrzej Wajda. R. 86

MISSING IN ACTION—(1hr. 34m., '84) Chuck Norris stars as a Vietnam War POW who decides to take matters into his own hands when his claim that the MIA's are still imprisoned in North Vietnam is ignored. With M. Emmet Walsh, Lenore Kasdorf, James Hong. Dir. Joseph Zito. R. 4, 41, 54, 84, 97, 100, 102, 109, 110, 111, 118, 201, 203, 210, 212, 214, 220, 234, 237, 238, 303, 401, 407, 413, 420, 422, 428, 450, 523, 526, 532, 533, 561, 567, 571, 573, 603, 616, 625, 635, 651, 653, 662, 701, 710, 715, 719, 728, 732, 755, 756, 775, 784, 793, 805, 806, 809, 815, 821, 823, 825, 846, 857, 866, 878, 883

NICARAGUA: NO PASARAN—(1hr. 14m., '84) A documentary about the Nicaraguan revolution and the nation's struggle to survive in the face of massive U.S. economic and military pressure. Dir. David Bradbury. 2

NIGHT OF THE COMET—(1hr. 40m., '84) In this science-fiction comedy, the last survivors on earth set out to begin a new civilization in a Los Angeles populated by cannibalistic zombies and demented underground scientists. With Robert Beltran, Katherine Mary Stewart, Kelli Maroney, Mary Woronov, Sharon Farrell, Geoffrey Lewis. Dir. Thom Eberhardt. PG-13. 33, 46, 103, 118, 206, 234, 407, 410, 413, 418, 512, 519, 541, 558, 567, 604, 616, 632, 642, 648, 668, 714, 717, 744, 777, 790, 805, 825, 864

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by four small-town teenagers, begins to cross the border between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 4, 16, 30, 80, 97, 98, 100, 112, 114, 118, 201, 205, 215, 220, 223, 234, 237, 306, 407, 408, 410, 411, 427, 518, 519, 529, 531, 567, 602, 616, 621, 632, 649, 664, 714, 719, 727, 731, 732, 733, 745, 790, 801, 804, 807, 811, 814, 815, 819, 823, 860, 862, 878, 883

NO SMALL AFFAIR—(1hr. 42m., '84) A romantic comedy about a teenage photographer and his coming-of-age pursuit of a down-on-her-luck club singer. With Jon Cryer and Demi Moore. Dir. Jerry Schatzberg. R. 23, 61, 93, 416, 422, 511, 536, 540, 545, 616, 658

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 22, 32, 70, 78, 109, 117, 118, 201, 206, 225, 307, 401, 402, 412, 420, 427, 439, 512, 517, 519, 523, 541, 543, 557, 561, 567, 606, 616, 625, 633, 640, 642, 648, 653, 663, 708, 710, 716, 719, 732, 747, 774, 779, 791, 794, 798, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889

PARIS, TEXAS—(2hrs. 30m., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste and extraordinary craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 20, 42, 70, 92, 114, 225, 403, 423, 511, 518, 536, 543, 561, 566, 603, 625, 635, 640, 702, 705, 711, 716, 735, 745, 746, 795, 827, 857, 878, 886

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a lama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio-bound, even poorly photographed, the twenties and thirties settings have the additonal effect of making Murray, with his sly mockery and his fast-shifting voices, look anachronistic. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? With a strong performance by Theresa Russell as a proper girl who becomes a slut. (Oct. 29, 1984) PG-13. 45

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7, 574

SNOWDROP FESTIVAL—(1hr. 35m., '83) In Czech, Eng. subtitles. A wild boar, pursued by hunters and felled in a classroom, becomes a cause célèbre as competing hunting associations vie for its carcass: an absurdist comedy of rural manners. With Rudolf Hrusinsky, Jaromir Hanzlik, Jiri Schmitzer. Dir. Jiri Menzel. 2

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 21, 44, 60, 104, 105, 114, 115, 118, 208, 210, 220, 234, 236, 403, 412, 414, 420, 422, 426, 500, 512, 521, 529, 541, 550, 559, 567, 602, 617, 632, 637, 649, 663, 667, 702, 708, 709, 710, 711, 714, 745, 755, 782, 795, 805, 807, 810, 818, 828, 854, 863, 868, 878, 883

★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **SUNDAY IN THE COUNTRY, A**—(1hr. 34m., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

SUPERGIRL—(1hr. 45m., '84) Reviewed in this issue. PG. 9, 24, 41, 72, 83, 92, 97, 104, 109, 114, 115, 118, 202, 206, 210, 212, 213, 214, 225, 228, 236, 300, 305, 401, 403, 411, 420, 423, 424, 428, 439, 447, 448, 450, 501, 523, 531, 533, 541, 562, 566, 573, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 710, 714, 716, 733, 735, 745, 747, 777, 779, 783, 785, 791, 794, 800, 805, 807, 815, 817, 825, 827, 846, 849, 857, 861, 866, 878

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past.* The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan (Ornella Muti). He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. (Sept. 24, 1984) R. 16, 90, 211, 537, 723, 792, 821, 852, 878

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 16, 24, 33, 80, 97, 98, 100, 103, 105, 106, 112, 118, 202, 203, 210, 215, 220, 223, 307, 407, 408, 410, 413, 422, 426, 433, 448, 500, 531, 541, 545, 554, 567, 573, 616, 625, 643, 650, 664, 711, 714, 717, 727, 745, 777, 780, 784, 793, 807, 822, 858, 862, 879

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

Revivals

BIG SLEEP (1946), THE—(1hr. 54m.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. 39

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow Australians on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production and the acting is virile and commanding. With Jack Thompson, Bryan Brown and Edward Woodward. Dir. Bruce Beresford. 39

CHINATOWN—(2hrs. 11m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 89

CHRISTMAS STORY, A—(1hr. 38m., '83) A satirical comedy about a typical American family's Christmas, based on Jean Shepherd's book, *In God We Trust, All Others Pay Cash.* With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. 30, 58

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, both fleet-footed runners, who escape the boredom of barely-settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. 13, 39

JANE EYRE—(1hr. 36m., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine and Peggy Ann Garner. Dir. Robert Stevenson. 10

LAST WAVE, THE—(1hr. 46m., '77) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend aboriginal tribesmen in a murder trial, discovers that his consciousness has been taken over by his clients' mystical way of thinking, and he receives premonitions of the end of the world. A murky and racially guilty film, but still fascinating and visually impressive. 96

LETTER TO THREE WIVES, A—(1hr. 43m., '48) Vintage Joseph L. Mankiewicz bitchery about social climbing, lust, snobbery, betrayal and loyalty in an American university town. No one writes this kind of ornate, nastily literate dialogue any more. With Kirk Douglas, Paul Douglas, Linda Darnell, Jeanne Crain, Ann Sothern and Thelma Ritter. 10

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring beautiful young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 13

MEPHISTO—(2hrs. 15m., '81) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as a German actor who rises from provincial celebrity to become the star player and manager of Berlin's Prussian State Theater under the watchful eyes of the Nazis. This Oscar-winning Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. With Rolf Hoppe as a sinister Göring-type minister. 96

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway silent-film titles have been retranslated and changed into subtitles; and the film has been retinted and rescored (with music by Adam Ant, et al.). 16

MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. They represent opposing philosophical points of view: Gregory the restless, foolish seeker of transcendental experience, Shawn the defender of everyday life—the morning newspaper, a cup of coffee from the night before that's blissfully free of dead roaches. It's all good talk: You may be irritated, but you won't be bored. Dir. Louis Malle. 96

MY NIGHT AT MAUD'S—(1hr. 45m., '70) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. With Marie-Christine Barrault. 50, 96

NOSFERATU THE VAMPYRE—(1hr. 47m., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. 95

PRISONER OF ZENDA (1937), THE—(1hr. 41m.) Easily the best of five movies made from Anthony Hope's novel of royal mistaken identity in Ruritania. Swashbuckling and romantic. With the dashing Ronald Colman, Madeleine Carroll, Douglas Fairbanks Jr. and C. Aubrey Smith. Dir. John Cromwell. 10

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"), and Gene Kelly, Debbie Reynolds and Donald O'Connor, who crackle with wholesome energy. A Comden-Green script with good lines. Dir. Kelly and Stanley Donen. 10

SMILES OF A SUMMER NIGHT—(1hr. 48m., '55) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Björnstrand. 96

SWEPT AWAY—(1hr. 56m., '74) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. 96

TALE OF TWO CITIES (1935)—(2hrs. 1m.) Charles Dickens's French Revolution, adapted by M-G-M and acted by one of those perfect casts the studio was able to put together in the thirties. Ronald Colman is the ideal Sydney Carton, and every bit as good are Edna May Oliver, Blanche Yurka and Claude Gillingwater. Highlights: the storming of the Bastille and the Oliver-Yurka confrontation. Dir. Jack Conway. 10

TO HAVE AND HAVE NOT—(1hr. 40m., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet.* Dir. Howard Hawks. 39

WAY WE WERE, THE—(1hr. 58m., '73) Glossy, unreal, clichéd characters are smothered in banalities as the 1930s campus radical and aspiring Wasp writer try unlikely marriage. There is an unconvincing background treatment of Hollywood's blacklisting in this sprawling love story spanning the thirties and forties, and beyond. The only saving grace is the charisma of stars Barbra Streisand and Robert Redford. Dir. Sydney Pollack. 89

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson and Ingrid Thulin. 10

WUTHERING HEIGHTS (1939)—(1hr. 43m.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier and Geraldine Fitzgerald. Dir. William Wyler. 10

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. Though it's stiff and distant, and at times the staging and acting are rudimentary, this is a great movie nonetheless—with passages of overwhelming power. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is itself a prison, a morass of paranoia and fear. Yilmaz Güney supervised the making of the film while in prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself. 95

ZERO FOR CONDUCT—(44m., '33) In French, Eng. subtitles. A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Âge d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. 96

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Now Playing

ACCIDENTAL DEATH OF AN ANARCHIST—Jonathan Pryce stars in Dario Fo's satirical comedy, adapted by Richard Nelson; directed by Douglas C. Wager. Action takes place in an Italian police station, and Raymond Serra, Joe Grifasi, Patti LuPone, Bill Irwin, and Jerry Bamman have featured roles. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50, Fri. & Sat. at 8, $25-$35, Wed. at 2, $17.50-$27.50. **Belasco,** 111 W. 44th (239-6200). All major credit cards. 2 hrs., 10 mins.

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, Mark Nelson, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $27.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 12/30. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hours and 20 minutes. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ●●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ●● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; co-directed by Murray Horwitz. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. **New Latin Quarter,** 200 W. 48th (239-6200). All major credit cards. 2 hrs.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hrs. All major credit cards. ●●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/19/85. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theater,** 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards. **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Berman and Ben Lemon; Donald Corren and Peter Ratray at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. ●●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). All major credit cards.

Off Broadway

THE ACCRINGTON PALS—Peter Whelan's play about women on the homefront during W.W. I in England; directed by Daniel Gerroll. Featuring Kate Burton, Veronica Castang, Amanda Carlin, Elizabeth Keyishian, Anthony Fusco, Denise Stephanson, Ian Stuart, Amelia White, George Taylor, Thomas Virtue. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $11-$14; 12/5-30. **Hudson Guild,** 441 W. 26th (760-9810).

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Tues.-Sat. at 8, Sat., Sun., & Wed. at 2; thru 12/2. **Playhouse 91,** 316 E. 91st St. (831-2000).

ANNA—Viveca Lindfors stars in a one-woman show about a gypsy Swedish woman, conceived and adapted by Lindfors from the diary of Anna Olsdotter-Wing; directed by Linda Laundra. Sundays only, at 3 and 7 p.m.; $8; thru 12/9. **The Writers Theater**, 133 2nd Ave. (777-8927).

A... MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Tonya Pinkins, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate**, 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre**, 130 W. 44th St. (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary conman during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt in the title role. Weller deserves praise for a historical play with contemporary relevance, social satire with serious overtones, and best of all, a play of ideas. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/9. **Public/Newman**, 425 Lafayette (598-7150).

BALM IN GILEAD—Lanford Wilson's play is a witty portrait of street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28. **Minetta Lane Theater**, 18-22 Minetta Lane (420-8000).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven--Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Jane Galloway, Brad O'Hare, and Lawrence Joshua--gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $20; thru 12/9. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

A CHRISTMAS CAROL—Adapted from the Dickens novel by Ray DeMattis and John Aupperlee, play offers traditional Christmas carols, 16 actors and puppets. 12/11-16 at 8, 12/15 & 16 at 3; $10. **St. Bart's Playhouse**, 109 E. 50th St. (751-1616).

COMING OF AGE IN SOHO—A new play, written and directed by Albert Innaurato, tells of a woman composer's life, and how it's changed by two runaway teenagers who invade her world; with Mary Lou Rosato, Christopher Collet, Ward Saxton, Paula Laurence, Ralph Byers, Evan Miranda, and John Procaccino. Tues.-Sun. at 8, Sat. & Siun. at 3; $15-$18; 11/30-1/13/85. **Public/Martinson Hall**, 425 Lafayette St. (598-7150).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien. From 11/27. **Circle in the Square Downtown**, 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; thru 12/30. **Norman Thomas Theater**, 111 E. 33rd (689-7610).

HUSBANDRY—Patrick Tovatt's play about a family and their farm, and all the difficulties connected with a hard, rural lifestyle; directed by Jon Jory; with a cast of four. 11/27-12/23. **Manhattan Theater Club/Downstage**, 321 E. 73rd St. (472-0600)

I HEAR MUSIC... OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Utzig, Douglas Romoff, Brian Slawson, and Ed Joffe. Fri. at 9, Sat. at 9 & 11:30, Sun at 3; $17.50-$22.50. **The Ballroom Theater**, 253 W. 28th St. (594-0326).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95; thru 12/30. **Billie Holiday**, 1368 Fulton St., Bklyn (636-0919).

IN CELEBRATION—David Storey's play, first produced in London in 1969, focuses on a British coal miner, his wife, and their three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. Storey conveys, sharply and wittily, the social differences not only between parents and children but also between spouses and among brothers, and there's some racy, saucy, aromatic dialogue. Also, it's a fine occasion for actors. With Malcolm McDowell, Frank Grimes, Robert Symonds, Pauline Flanagan, John Vennema, Margaret Hilton. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $23-$25. **The Space at City Center**, 131 W. 55th St. (944-9300).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Sally Faye Reit, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22-$27.50. **Audrey Wood Theatre**, 359 W. 48th (307-5452).

LA BOHEME—Linda Ronstadt stars (three times a week) in Puccini's opera, and Gary Morris is Rudolfo; the starring roles are sung by Patti Cohenour and David Carroll other times. Cass Morgan plays Musetta. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/30. **Public**, 425 Lafayette (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum**, 126 2nd Ave. (239-6200).● ●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn. **Provincetown Playhouse**, 133 MacDougal St. (777-2571). Closed.

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater**, 1230 Fifth Ave. (534-2804). ●

THE MISS FIRECRACKER CONTEST—Holly Hunter stars in Beth Henley's comedy about a Southern woman with a shady past; directed by Stephen Tobolowsky. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts Theatre**, 407 W. 43rd St. (541-8394).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

OY MAMA! AM I IN LOVE!—Mary Soreanu in a Yiddish show (English subtitles) by M. Blum, E. Linderman, Y. Alper; directed by M. Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50. **Town Hall**, 123 W. 43rd (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade**, Bdway at 76th (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene Theater**, 123 E. 55th (755-2231).

THE PRETENDER—Harvey Parker's romantic play, directed by Ellyn Gersh; with Stanley Bojarski, Maureen Kilmurry. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$18. **Chernuchin**, 314 W. 54th. Closed.

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate**, Thompson and Bleecker (475-5120).

TIES THAT BIND—Claudette Brown's play about a family reunion and what happens when all get together; directed by Corine Kemp-Scott. Thurs.-Sat. at 8, Sun. at 3; $13; thru 11/29. **West End Theatre**, 302 W. 91st St. (368-4038).

WELCOME TO BLACK RIVER—Samm-Art Williams's play takes place during a hurricane in North Carolina and concerns two families of sharecroppers, one white, one black; directed by Walter Dallas. With Frances Foster, Carl Gordon, Ejaye Tracey, Michael Guess, Michael O'Neill. Thurs.-Sat. at 7:30, Sun. at 3 and 7:30; $5. **New Federal**, 466 Grand (598-0400).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—This satirical musical by Cary Hoffman and Ira Gasman, directed by Miriam Fond, is a delightfully revised and updated version of the revue that appeared some years ago under the same title, with additional apt, amusing, social, and political commentary. Wed.-Fri. at 7, Sat. at 7 & 10, Sun. at 3 & 7; $15. **American Place Theatre**, 111 W. 46th St. (247-0393). Closed.

Theater Companies

AMERICAN JEWISH THEATRE—Joey Faye and Estelle Harris star in a revival of Joseph Stein's 1963 *Enter Laughing*, based on a novel by Carl Reiner detailing his experiences while breaking into show business; directed by Dan Heid; with R. Michael Baker, Owen Rackleff, and Maurice Brenner. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; 12/1-1/13/85. **92nd St. Y**, 1395 Lexington Ave. (427-4410).

BREAD AND PUPPET THEATER—*The Nativity, Crucifixion, and Resurrection of Archbishop Oscar Romero of El Salvador;* directed by Peter Schumann. 12/13-23 (exc. 12/17) at 8; $4. **Judson Memorial Church**, 55 Washington Square So. (673-9174).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY—James Paul Farrell's *Bing and Walker*, deals with the friendship between a brain-damaged man and his sister's ex-boyfriend; directed by Dan Bonnell; with Stephanie Musnick, Everett Power, Jack Davidson, Samantha Atkins. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; thru 12/30. **Circle Repertory Theatre**, 99 Seventh Ave. South (924-7100).

CITY STAGE CO.—*Iphigenia/Agamemnon*, by Euripides and Aeschylus, translated by Robert Fagles. Tues.-Sun. at 8, Sat. & Sun. at 3; $15; 11/26-12/2; 12/3-9, 10-16 (closed 12/17-23). **CSC Theater**, 136 E. 13th St.(677-4210).

ENSEMBLE STUDIO—Richard Greenberg's *The Bloodletters*, comedy centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; thru 1/6/85. **Theatre**, 549 W. 52nd St. (247-3405).

EQUITY LIBRARY THEATRE—Revival of William Marchant's *The Desk Set*,which deals with a battle of brains vs. computers; directed by Lise Liepmann. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 11/29-12/16. **Equity Theatre**, 310 Riverside Dr. (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP POLITICAL THEATER—*Can o' Worms*, comedy revue, satire, and improvisation Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

HERITAGE—Donald Buka stars in Anton Chekhov's *The Sea Gull*, directed by Thomas Luce Summa (English version by Stark Young). 11/28-30, 12/1, 6-8 at 8, 11/25, 12/1 & 9 at 3; $7.50. **National Arts Club**, 15 Gramercy Park So. (679-7575).

LAKOTA THEATRE COMPANY—Carlo Goldoni's *The Servant of Two Masters*, a classic farce of love, industry, and honor; directed by John Geter. With Robert Cesario, Cat Ford, Archie Harrison, Stuart Benus, Jonathan Wilkinson, Jeanette Srubar, Christie Gaudet. 12/14, 15, 1/10-12, 17-19 at 8, 12/16, 1/13 & 20 at 3; $6. **Clyde Vinson Studio**, 612 Eighth Ave. (944-1175).

THEATER

LAMB'S THEATRE COMPANY—*The Gifts of the Magi,* adapted from two holiday stories by O. Henry, with lyrics and book by Mark St. Germain, music by Randy Courts; directed by Christopher Catt. Thurs.-Sat. at 8; $10-$12; 11/30-1/6/85. **Little Theatre,** 130 W. 44th St. (997-1780).

LUNCHTIME THEATRE—Tennessee Williams's *I Can't Imagine Tomorrow,* a N.Y. premiere, with Norma Fire, John Boylan. 11/26-30 at noon. Bring lunch, coffee is free, so is admission. **Quaigh Theatre,** 108 W. 43rd (221-9088).

LA MAMA E.T.C—Thru 12/16: *Shepard Sets,* three plays in repertory by Sam Shepard; *Black Bog Beast Bait, Suicide in Bb, Angel City;* directed by George Ferencz. Wed.-Sun. & Mon. at 7:30, Sun. at 3; $10-$15, in the annex. 12/5-16, Shadow Theatre Company presents Aeschylus's *Prometheus Bound,* directed by Bill Reichblum, translated by Peter Arnoff; with Gail Cohen, Mohammad Ghaffari, Thomas Richards, Valentine Ortiz, Midori Nakamura. Tues.-Sun. at 7:30; $6. **La MaMa, ETC.,** 74A E. 4th (475-7710).

MANHATTAN PUNCH LINE—Donald Wollner's *Kid Purple,* a satire on love, boxing, and Jewish mothers; directed by Donald Scardino; with Sam McMurray as The Kid (he was born purple from the neck up). Wed.-Sat. at 8, Sun. at 3; thru 12/9. **Susan Bloch Theater,** 307 W. 26th (279-4200).

NEGRO ENSEMBLE COMPANY—Joseph Walker's *District Line,* a play that takes place at a taxi stand on the border of Maryland and Washington, D.C.; directed by Douglas Turner Ward. Thru 12/23. **Theatre Four,** 424 W. 55th (575-5860).

PAN ASIAN REPERTORY—Linda Kalayaan Faigao's *State Without Grace,* about a woman's return to the Philippines and her struggle with native traditions. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3 & 7; $10-$14. **Actors Outlet,** 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—Peter Parnell's *Romance Language* is a comic fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. **Mainstage,** 416 W. 42nd St.(564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita,* a Spanish zarzuela (operetta); *Puerto Rico Sings!* $8-$10; thru December. **Gramercy Arts,** 138 E. 27th (889-2850).

ROYAL COURT REP—Tim Kelly's *Murder by Natural Causes,* directed by Phyllis Craig. Fri. & Sat. at 8, Sun. at 3. **Theater,** 301 W. 55th (997-9582).

SECOND STAGE—Miguel Pinero's *Short Eyes,* directed by Kevin Conway, featuring Michael O'Keefe and Esai Morales. **McGinn/Casale Theatre,** Broadway at 76th St. (787-8301).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx; Line,* about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. **Theater,** 15 W. 13th (675-6677).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the 'Wells',* a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3/85. **West Side Theatre,** 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALMOST AS IN A DREAM—Multimedia theater-piece, written by Daryl Chin directed by Larry Qualls, deconstructing the structures inherent in the genre of screwball comedy. Thurs.-Sun. at 8; $4; 12/13-16, 20-23, 27-30. **Theater for the New City,** 162 Second Ave. (254-1109).

ANTIGONE—Jean Anouilh's play; directed by Marcel Lidji; presented by Studio Dramatique. 11/30 at 8:30, 12/1 at 2 & 8:30, 12/2 at 2:30; $7. **Newfoundland Theatre,** 6 W. 18th St. (866-3481).

THE ATTIC—William J. Lee's two-character play takes place in Bronxville, tracing the friendship between a black woman and a white woman over a twenty-year period; with Abby Gibson and Erica McFarquhar; directed by James B. Nicola. 12/2 at 2:30 (free), at **Donnell Center,** 20 W. 53rd St. And 12/3-5 at 4 (free), at **Performing Arts Auditorium,** the Amsterdam Ave. entrance at Lincoln Center.

BROADWAY ON FIFTH AVENUE—George Hearn presents a program of readings from his favorite writers, including works by Robert Frost. E. E. Cummings, and Dylan Thomas. Free, 12/4 at 12:30 p.m. **Fifth Ave. Presbyterian Church,** 5th Ave. at 55th St. (247-0490).

COMMON GROUND CHEKHOV—Three Anton Chekhov stories, ranging from comic to pastoral, translated by Constance Garnett, directed by Norman Taffel. Fri. & Sat. at 8, Sun. at 3; $6; thru 12/2. **Common Ground,** 29 Wooster St. (924-0077).

CRACKED—Three one-act comedies about life's more offbeat moments, by B. B. Fletcher; directed by Randy Frazier & Lorna Littleway. Wed.-Sat. at 8; $6; thru 12/1. **American,** 314 W. 54th (279-4200).

DIVORCE ME, DARLING!—Musical comedy sequel to *The Boy Friend,* with music and lyrics by Sandy Wilson; directed by Stephen Gavala. 12/7 at 8, 12/8 & 15 at 2 & 8, 12/9 & 13 at 7; $6. **MAP Theatre,** 921 Madison Ave. (249-7346).

DOUBLE BILL—Laurence Holder's *Zora,* a play about Zora Neale Hurston; directed by Elizabeth Van Dyke; and his *When Chickens Come Home To Roost,* about Malcolm X and Elijah Muhammed and their last confrontation, directed by Kirk Kirksey and Woodie King, Jr. Thurs.-Sat. at 8, Sun. at 4; $7; thru 12/2. **New Heritage,** 209 Lenox Ave. (876-3272).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys;* each explores an approach-avoidance attraction between men. Thurs. at 8, Fri. & Sat. at 10; $8. **Prometheus,** 239 Fifth St. (477-8689).

DOUBLE BILL—Michael Moyahan's *Wise and Foolish Pilgrims,* directed by Bill Koch; *Curious Clue,* directed by James Shaffer. Fri.-Sun. at 8; $6; thru 12/2. **Ark,** 277 Park Ave. So. (475-1216).

DOUBLE BILL—Laurence Holder's two one-man productions, *What It Is, What It Ain't* and *Hot Fingers;* directed by Elliott Ware and Glenn Weiss, and starring Emil Herrera and Bruce Strickland, respectively.Thurs.-Sat. at 8, Sat. & Sun at 3; $10; 11/29-12/16. **Vital Arts Center,** 78 Fifth Ave. (675-1136).

AN EVENING OF RELENTLESS COMEDY—Jay Geary in a series of sketches and monologues that explore the various facets of comedy. Thurs.-Sat. at 8, Sun. at 3; $6; 11/29-12/2. **Westbeth Theater,** 151 Bank St. (691-2272).

ELEONORA DUSE: A LIFE, A LEGACY—Geraldine Abbate and Lynn Middleton star in this biographical piece written and directed by Middleton. Thurs.-Sat. at 7:30, Sun. at 4; $10; 11/29-12/16. **18th St. Playhouse,** 145 W. 18th St. (699-4062).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen." Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol,** 137 W. 22nd St. (279-4200).

THE GARDEN OF EARTHLY DELIGHTS—A dramatization of Hieronymous Bosch's painting, performed in a collaboration between choreographer-/director Martha Clarke, composer Richard Peaslee, and the Music-Theatre Group. With Margie Gillis, Marie Fourcaut, and Lila York. Tues.-Fri. at 8, Sat. at 7 & 9; $10-$20; thru 12/8. **St. Clement's Playhouse,,** 423 W. 46th St. (265-4375).

THE GIN GAME—D. L. Coburn's comedy drama deals with myths and realities of old age through wit and wisdom. Thurs.-Sat. at 8, Sun. at 2; $4.50; thru 12/9. **Church of Sacred Hearts,** 307 E. 33rd St. (LT1-6470).

HAMLET MACHINE—Heiner Muller's play about the plight of contemporary intellectuals who can cross East and West borders but whose ideas must be left behind; directed by Uwe Mengel. Thurs.-Sun. at 8; $4. **New City,** 162 2nd Ave. (254-1109). Closed.

LADY WINDERMERE'S FAN—Oscar Wilde's 1892 comedy of manners, tells of a priggish woman whose moral certainties grow shaky when she discovers her husband is seeing a mysterious other woman; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/23. Meat and Potatoes Production. **Alvina Krause Theatre,** 306 W. 38th (564-3293).

LITTLE MARY SUNSHINE—A revival of Rick Besoyan's musical, directed by Michael Jameson. 12/7, 8, 12-15 at 8, 12/9 at 3; $5. **Marymount Manhattan College,** 221 E. 71st (472-3800).

LONELY STREETS—January Stevens's slice-of-life drama set in Hell's Kitchen where derelicts wallow in their sordid existence; directed by Dan McKereghan. Debra Reichler. Thurs.-Sun. at 8; $6; 11/29-12/23. **Courtyard Theater,** 39 Grove St. (228-5490).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action,** 430 W. 14th St. (873-5987).

MEDIA MESSIAH—A musical, written and directed by Ariel Lucas, centered on a media manipulator who arranges his own assassination in order to become history. With Libby Burke, Tug Wilson, Dean Christopher. Wed.-Sat. at 8; $6; from 11/28. **Musical Theatre Works,** 133 Second Ave. (361-2716).

THE NEST—Franz Xaver Kroetz's play about a couple about to have a baby. Thurs.-Sat. at 8, Thurs. at 11 a.m., Sun. at 2; $7; thru 12/9. **New Theatre of Bklyn,** 800 Union St., Bklyn (252-6470).

NIGHT RIDE—Martha Carpentier's family drama about disillusion and loss; directed by David Rogow, featuring Jack Rose. 11/28, 30, 12/13, 14 at 4 p.m. 11/29 at 6:30, 12/15 at 2:30 p.m. Admission is free. **Bruno Walter Auditorium,** 111 Amsterdam Ave. (870-1630).

THE SECOND BEGINNING—Emanuel Fried's play about a woman's conflict between her marriage and politics; directed by Richard E. Hughes. Wed.-Sat. at 8; $8; thru 12/15. **Writers Theatre,** 133 Second Ave. (777-8927).

STARTING IN THE MIDDLE—A humorous exploration of the "contemporary woman," written by and starring Sally-Jane Heit; directed by Leslie Eberhard. Wed.-Fri.8, Sat. at 7 & 10, Sun. at 3; $8; thru 12/2. **Riverwest Theatre,** 155 Bank St. (243-0259).

STRAWBERRY FIELDS FORGOTTEN—Sevasti E. Zographos's look at today's youth, seen in the reflection of John Lennon's death. 12/1, 5-8, 12-15 at 8, 12/1, 9, 15 at 3; $6-$8. **New Vic Theater,** 219 Second Ave. (793-5563).

SULLIVAN AND GILBERT—Kenneth Ludwig's comedy, with selections from the familiar works, telling of the legendary operetta masters; directed by Larry Carpenter. George Ede and Jonathan Moore play the pair. Also in the cast--Marsha Bagwell, Michael Connolly, Tom Carson, Gordon Stanley, Etain O'Malley, John Keane, Chris Council, Marcy DeGonge. Wed.-Sat. at 8, Sun. at 3; $8; from 11/29. **StageArts Theater,** 120 W. 28th St. (279-4200).

TAKE ME HOME—Ward Morehouse III's play about a Savannah-based family's finally coming to grips with their affections; with Doria Seymour, Dulce Mann, and Gail Wynters; directed by John Guitz. 11/29-12/1 at 8, 12/2 at 3; $5. **Beekmann Theater,** 314 W. 54th St. (664-9192).

THEODORA, SHE-BITCH OF BYZANTIUM—Charles Busch's adaptation of the Sardou 1884 play about a sixth-century empress who unwittingly falls in love with a revolutionary. Charles Busch plays Theodora. Thurs-Sat. at 10; $5; thru 12/2. **Limbo Lounge,** 647 E. 9th St. (475-5621).

THE THEATRE OF PERETZ—Isaiah Sheffer's revue, directed by Jonathan Levi, consists of a variety of scenes and songs from turn-of-the-century Poland, with a cast of 14 and an ensemble of four Klezmer musicians. 12/8 & 11 at 8, 12/9 at 3; $5-$10. **Congregation Rodeph Sholom,** 7 W. 83rd (362-8800).

THE THREE ZEKS—Marvin Pletzke's look at how restricted societies vis-a-vis free societies work; directed by Shepard Sobel; with Frank Geraci, Rose Stockton, and David Pierce. Wed.-Sat. at 8, Sun. at 3; $8; 11/30-12/23. **Nameless,** 125 W. 22nd (246-6538).

TODAY'S SPECIAL—Michael Patrick King's comedy about the reunion of three sisters--a romance writer, an expectant mother, and a budding restaurateur; directed by Sydnie Grosberg.Tues.-Sat. at 8, Sun. at 3, Mon. at 7; $6; 11/27-12/3. **Cubiculo Theater,** 414 W. 51st (265-2138).

TOTAL ECLIPSE—Peter Evans and Michael Cerveris star in Christopher Hampton's play which is set in Paris at the beginning of the 19th century where artists are making great breakthroughs, and focusing on the affair between Rimbaud and Verlaine; directed by John Tillinger. With Mary Caitlin Clarke. From 11/27. **Westside Arts Theatre,** 407 W. 43rd St. (541-8395).

27 WAGONS FULL OF COTTON—Tennessee Williams's classic short play on which the movie *Baby Doll* was based; directed by Kevin Malony, with Michele Gross Tony Torves, and Matthew Gottlieb. Fri. & Sat. at 11 p.m.; $6; thru 12/1. A Theatre Tweed production. **Theatre,** 25 E. 4th St. (777-0536).

WAITING FOR LEFTY—Revival of the Clifford Odets play about the unionization of cab drivers; directed by Howard Da Silva. Wed.-Sat. at 8; 11/28-12/22; $6. **Paul Mazur,** 555 E. 90th (734-8751).

THE WEEKEND—Christopher Jones's tale of what happens when men's friendships and loyalties are undermined; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun at 3; $8; thru 12/9. **Apple Corps Theater,** 336 W. 20th St. (929-2955).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

KAREL APPEL—Expressionistic paintings with large gestures, thick surfaces, thru 11/30. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

OTTO COENEN—Paintings and works on paper by a German Expressionist, thru 12/15. Goethe House, 1014 Fifth (744-8310).

DEBORAH DEICHLER—Symbolic portraits and still lifes that show this artist's fascination for detail, thru 12/22. Davidson, 43 E. 78th (734-6702).

WILLIAM DOLE—Collages, thru 12/1. Staempfli, 47 E. 77th (535-1919).

SEYMOUR FOGEL—Constructions and paintings from 1964-1984, thru 12/8. Graham Modern, 1014 Madison (535-5767).

CHARLES GARABEDIAN—Abstract and figurative paintings with mythological references, thru 12/8. Hirschl & Adler Modern, 851 Madison (744-6700).

MICHAEL GOLDBERG—Abstract paintings from the '50s, thru 12/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GOYA—"The Disasters of War" and other prints from the collection of the Arthur Ross Foundation, thru 1/16. Spanish Institute, 684 Park (628-0420).

BALCOMB GREENE—His early abstract paintings, mural studies and collages from the '30s, as well as his later seascapes and figure studies, thru 12/1. ACA, 21 E. 67th (628-2440).

STAN GREGORY—Abstract paintings, thru 12/1. Ericson, 23 E. 74th (737-6155).

IPOUSTEGUY—Figurative bronze sculpture and charcoal drawings, thru 1/5. Bernard, 33 E. 74th (988-2050).

Y.Z. KAMI—Figurative paintings and drawings, thru 12/1. Taghinia-Milani, 1080 Madison (570-6173).

ELLSWORTH KELLY—New lithographs, thru 12/1. Castelli Uptown, 4 E. 77th (288-3202).

RICHARD KILLEEN/JAN STALLER—Pictorial images cut out of aluminum and painted/Color photographs of urban night life. Thru 12/1. Urdang, 23 E. 74th (288-7004).

HENNER KUCKUCK—Constructions made of wood, metal and wire cable that are based on a system of balance and tension, thru 1/5. Cecil, 16 E. 72nd (517-3605).

FRANTISEK KUPKA—Paintings, pastels and drawings, thru 12/15. Hoffeld & Co., 1020 Madison (734-5505).

LE CORBUSIER—Paintings, collages and drawings from 1922-1962, thru 12/1. Prakapas, 19 E. 71st (737-6066).

SEYMOUR LIPTON—Recent metal sculpture, thru 1/8. Weintraub, 992 Madison (879-1195).

JUAN MARTINEZ—Series of loosely-painted portraits on newspaper and burlap, thru 12/8. Lefebre, 47 E. 77th (744-3340).

KEVIN MOSS—Paintings of empty city streets at night, 11/29-1/5. Fourcade, 36 E. 75th (535-3980).

ROY NICHOLSON—Paintings and drawings of goldfish as they move beneath a pond's frozen surface, thru 11/30. Marymount Manhattan Collage, 221 E. 71st (472-3800).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

MEL PEKARSKY—Pencil drawings of American mountains and deserts, thru 12/1. Einstein, 1018 Madison (628-8782).

CHARLES POLLOCK—Stained canvasses with little blocks of color, thru 12/1. McCoy, 19 E. 71st (570-2131).

ULLA RANTANEN—Compositions of stones and fallen branches in large-scale watercolors, thru 12/21. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

RENOIR-GUINO—Sculpture from the Renoir-Guino estate, original letters, and photographs by Willy Maywald, thru 12/1. Facade, 1044 Madison (744-4997).

WILLIAM S. SCHWARTZ—Modernist paintings, drawings and lithographs by a Russian-born artist, thru 12/29. Hirschl & Adler, 21 E. 70th (535-8810).

JUDITH SHEA—Recent work, thru 12/22. Willard, 29 E. 72nd (744-2925).

DAVID SMITH—Sculpture, paintings and drawings from 1951-1959, thru 12/6. Knoedler, 19 E. 70th (794-0574).

JAMES MCNEILL WHISTLER—A show of 138 small works from over 40 private collections in the United States and Great Britain, commemorating the 150th anniversary of the painter's birth, 11/30-12/27. Knoedler, 19 E. 70th (794-0550).

57th Street Area

JOHN AHEARN/RIGOBERTO TORRES—Two recent murals entitled "Back to School" and "C.C.N.Y. Series," thru 12/8. Brooke Alexander, 20 W. 57th (757-3721).

AVIGDOR ARIKA—"New York Drawings 1984,"thru 12/4. Marlborough, 40 W. 57th (541-4900).

ROBERT ARNESON—A survey of drawings from the '70s and '80s, and a "Cycle of New Nuclear Drawings," thru 12/13. Frumkin, 50 W. 57th (757-6655).

WILLIAM BRICE—New paintings and pastels, thru 12/1. Miller, 724 Fifth (246-1625).

CHARLES CLOUGH/ALVIN LUCIER—Abstract paintings that are derived from photographic images/An installation piece entitled, "Music for Pure Waves, Bass Drums and Acoustic Pendulums,"thru 12/1. Tilton, 24 W. 57th (247-7480).

CRASH/DAZE—Graffiti paintings by both. Thru 12/1. Janis, 110 W. 57th (586-0110).

DOMINIC CRETARA—Figurative oil paintings in a Baroque style, thru 12/6. Segal, 63 E. 57th (486-2297).

ARTHUR G. DOVE—Paintings, drawings, watercolors and collages, thru 12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

JEANNE DUVAL—Figure, still life and landscape paintings, 11/28-12/22. French, 41 W. 57th (308-6440).

MAX ERNST—Sculpture, including mysterious gargoyles, pictographic reliefs and fragments from the monumental "Capricorn" grouping, thru 12/31. Herstand, 24 W. 57th (664-1379).

JACKIE FERRARA/ROBERT ISRAEL—New wood sculptures with color/Masks, costumes and sketches for the new Philip Glass opera, *Aknaten.* Thru 12/1. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/BEVERLY PEPPER—New, multi-panel abstract paintings/Table sculptures and columnar floor pieces. Thru 12/8. Emmerich, 41 E. 57th (752-0124).

MARY FRANK—New monotypes and sculpture, thru 12/15. Zabriskie, 724 Fifth (307-7430).

CLEVE GRAY—Paintings of the Jewish cemetary in Prague, thru 12/8. Armstrong, 50 W. 57th (582-8581).

CHRISTOPHER HEWAT—Wood screens inlaid with painted wood scraps from New England architecture, thru 11/30. Munroe, 56 W. 57th (246-9616).

AL HIRSCHFELD—Ink drawings, lithographs and etchings, 11/29-1/5. Felicie, 141 E. 56th (752-7567).

HANS HOKANSON/EMILY MASON—Carved wood sculptures/Colorful abstract paintings on paper, in oil. 11/27-12/20. Borgenicht, 724 Fifth (247-2111).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Gertrude Vanderbilt Whitney, others; thru 12/8. Berry-Hill, 743 Fifth (371-6777).

GEORGE INNESS—Landscape paintings, thru 12/8. Findlay, 41 E. 57th (486-7660).

JONATHAN LASKER—Abstract oil paintings, thru 12/1. De Nagy, 41 W. 57th (421-3780).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Widows," thru 12/22. Washburn, at 42 E. 57th and 113 Greene (753-0546).

HARVEY QUAYTMAN—New paintings, thru 12/12. McKee, 41 E. 57th (688-5951).

STEPHANIE ROSE—Large-scale oil paintings with both figurative and abstract forms, thru 12/15. Getler/Pall/Saper, 50 W. 57th (581-2724).

JULIAN SCHNABEL—Large-scale paintings, some on velvet, others with broken plates, thru 12/1. Pace, 32 E. 57th (421-3292).

HARRIET SHORR/DAVID HENDRICKS—Large-scale still life paintings/Drawings of landscapes and cityscapes. 12/1-22. Fischbach, 24 W. 57th (759-2345).

ELAINE SPATZ-RABINOWITZ—Paintings of idyllic scenes intruded upon by industrial and technological images, thru 12/1. Markel, 50 W. 57th (581-1909).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/7. Horticultural Society of New York, 128 W. 58th (757-0915).

MARK TOBEY—Paintings and prints, 11/30-1/5. Rosenberg, 20 W. 57th (757-2700).

RICHARD TUTTLE—Wall sculptures that are collages of unexpected materials, thru 12/1. BlumHelman, 20 W. 57th (245-2888).

ESTEBAN VICENTE—New paintings, thru 12/1. Gruenebaum, 38 E. 57th (838-8245).

THORNTON WILLIS—Abstract paintings with a large, geometric shape in them, like a lightning bolt, thru 12/1. Oscarsson Hood, 41 W. 57th (750-8640).

East Village

MARCY BRAFMAN/NINI BIBOW—Abstract paintings by both. Thru 12/15. Smith, 339 E. 10th (473-5995).

LINUS CORAGGIO—Political wall-reliefs and "street sculpture," thru 12/2. Avenue B, 167 Ave. B (473-4600).

FORD CRULL—Paintings that record a personal iconography of symbols, abstract forms and marks that provide clues to the artist's inner self, thru 12/2. Pictogram, 443 E. 9th (865-5476).

MARK DEAN—Paintings of solitary figures in landscapes, thru 12/9. Sharpe, 328 E. 11th (777-4622).

DANA BRYAN GARRETT—Symbolic paintings of haunted, visionary landscapes, thru 12/30. Garet, 204 E. 10th (475-8701).

BETSY KAUFMAN—Large-scale paintings that have the appearance of murals, thru 12/2. Wolff, 513 E. 6th (460-5844).

BILL KOMOSKI—An installation of drawings, thru 12/7. Christminster, 336 E. 5th (475-8369).

WALTER MARTIN—Sculpture with architectural elements, thru 12/2. P.P.O.W., 216 E. 10th (477-4084).

MICHAEL MCCOLLUM—Figurative drawings in oil stick and monoprints, thru 12/23. Area X, 200 E. 10th (477-1177).

MARILYN MINTER/CHRISTOF KOHLHOFER—Large-scale paintings with both figurative and abstract elements, collaborated on by these two artists; also collages by Buster Cleveland in the installation room, 11/29-12/23. Gracie Mansion, 167 Ave. A (477-7331).

RICK PROL—Paintings that depict life in the East Village, starting at Avenue D, thru 12/9. B-Side, 543 E. 6th (477-6792).

William Doyle®
GALLERIES

DECEMBER SALES

Tuesday, December 4
at 10 a.m. & 2 p.m.

Important
Estate Jewelry

including property from the Estate of
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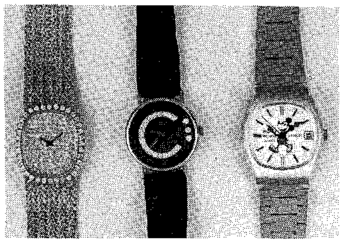
Exhibition: December 1-3

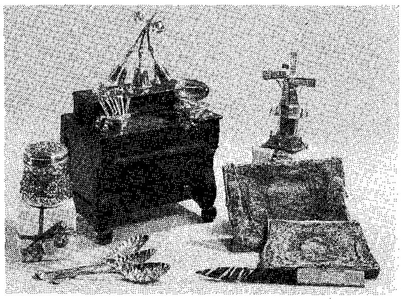


Left to right: Gentleman's gold and diamond wrist watch, 14 kt. yellow gold case and band, containing assorted pave diamonds on and around the face.

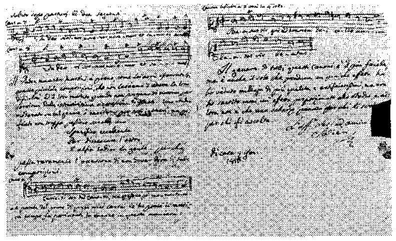
Gold and diamond wrist watch, 18 kt. yellow gold with a Chopard movement, a black face containing a diamond "C" with twenty round diamonds and three loose diamonds, approx. total 60 ct.

Stainless steel Mickey Mouse wrist watch, with a Quartz movement, engraved on back *COUNT BASIE, 75th BIRTHDAY, SALUTE 6-18-79.*

Thursday, December 13 at 7 p.m.
Christmas Gifts Sale
Exhibition: December 8-11



Friday, December 14 at 2:30 p.m.
Books, Illustrated Works,
Letters and Autographs
Exhibition: December 8-11



Autograph letter by Antonio Salieri written to "Monsieur le Baron".

Wednesday, December 19 at 10 a.m.
Numismatics
Exhibition: December 15-18

Selinus
silver Didrachm
466-415 B.C.
depicting Heracles
seizing the
Cretan bull
and the River God Hypsas
on the reverse.

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ART

DAVID WILSON—Drawings, paintings on paper and canvas, and mixed-media constructions, thru 12/2. Art City, 439 E. 9th (420-0867).

SoHo and Tribeca

KAREL APPEL—Recent work, thru 11/29. Nosei, 100 Prince (431-9253).

RICHARD BECKETT/ANDY SPENCE—Gestural abstract drawings/Abstract paintings. Thru 12/1. Toll, 146 Greene (431-1818).

ADOLF BENCA—Works on paper with classical mythology as a theme, thru 12/12. Twining, 568 Broadway (674-2070).

SARAH CANRIGHT—New paintings, thru 12/8. Adler, 578 Broadway (925-3336).

ENZO CUCCHI—New paintings and sculpture, thru 12/1. Sperone Westwater, 142 Greene (431-3685).

MICHELE OKA DONER—Recent bronze and ceramic sculptures based on forms from nature, such as shells, fossils, bones and seeds, thru 12/1. Germans Van Eck, 420 W. Broadway (219-0717).

EVELYN ELLWOOD/THEODOROS STAMOS—Abstract pastel drawings/"Infinity Field" tapestries and paintings. 12/1-29. Meisel, 141 Prince (677-1340).

FRANK GEHRY—Lamps in the forms of fish and snakes, made of colored, hand torn chips of formica, illuminated from within, thru 12/22. Metro Pictures, 150 Greene (925-8335).

VITO GIACALONE/JOHN RISLEY—Silver paintings/Wood sculpture. Thru 12/8. Arbitrage, 99 Spring (334-9755).

JUDY GLANTZMAN/PENNELOPE GOODFRIEND—Drawings/Photographs. Thru 11/30. Windows on White, 62 White.

BARBARA GOODSTEIN—Figurative reliefs of plaster on board, thru 11/28. Bowery, 121 Wooster (226-9543).

APRIL GORNIK—Visionary landscape paintings with both abstract and representational characteristics, thru 12/8. Thorp, 103 Prince (431-6880).

JOHN HERSEY—Large-scale abstract paintings that refer to landscape, plus drawings and etchings, thru 12/7. Hirondelle, 476 Broome (925-1538).

PETER HUTCHINSON—"Mountain Grammar"—collages of photographs and painting with a line of text beneath, thru 12/22. Gibson, 568 Broadway (925-1192).

NEIL JENNEY—Recent paintings, thru 12/22. Oil & Steel, 157 Chambers (964-1567).

DONALD JUDD—New sculpture, thru 12/15. Castelli, 420 W. Broadway (431-5160).

HEDY KLINEMAN—Fashion portraits of fashionable people, thru 12/8. Bouckaert, 100 Hudson (925-6239).

LEONARD KOSCIANSKI—Paintings of ferocious dogs, wild pigs, and hawks pursuing each other through wooded landscapes, thru 12/1. Kind, 136 Greene (925-1200).

LES LEVINE—Large-scale polaroids, giant watercolors and plasticene models for media projects, thru 12/8. Greenwald, 181 Mott (219-1642).

JOE LEWIS—Drawings, objects, and prints, thru 12/22. Manhattan Art, 81 Greene (219-2007).

RUSSELL MALTZ—Paintings on sheets of glass that are stacked together, thru 12/8. Condeso/Lawler, 76 Greene (219-1283).

RACHEL MAURER—Mixed-media drawings, mostly portraits, thru 12/2. Central Hall, 386 Broadway (226-9515).

MELISSA MEYER—Paintings and drawings, 1980-1984; thru 12/29. Exit Art, 578 Broadway (966-7745).

JU MING/LIN EMERY AND JAMES DREW—New bronze sculptures inspired by Tai Chi movements/An audio-kinetic sculptural installation that is an interpretation of the death of Thomas a Becket. Thru 12/29. Hutchinson, 138 Greene (966-3066).

GERRY MOREHEAD—New paintings, thru 11/30. Gladstone, 152 Wooster (505-8690).

PABLO PICASSO/RICHARD PETTIBONE—Erotic etchings from the "347 series"/Paintings based on the Picasso etchings. Thru 12/1. Freidus/Ordover, 70 Greene (925-0113).

JOSEPH PICCILLO—New drawings, thru 12/5. Knowlton, 153 Mercer (431-8808).

RICK PROL—Expressionistic paintings, thru 12/22. Bromm, 90 W. Broadway (732-6196).

JOSEPH RAFFAEL—Portraits of the artist's family, self-portraits, as well as paintings of lilies and fish, thru 12/6. Hoffman, 429 W. Broadway (966-6676).

SUSAN ROWLAND—Large-scale abstract paintings and paintings on screens, thru 12/8. Rentschler, 72 Greene (431-7550).

KENNY SCHARF—New paintings, 12/1-1/5. Shafrazi, 163 Mercer (925-8732).

GEORGE SCHNEEMAN—An annual "Christmas store" installation, thru 1/5. Red Studio, 301 Church (219-8239).

CLAIRE SEIDL—Paintings with imagery that recalls whirlpools, twisting branches, heavy stones, claustrophobic undergrowth, thru 12/1. Rosenberg, 115 Wooster (431-4838).

JOEL SHAPIRO—New sculpture, thru 11/29. Cooper, 155 Wooster (674-0766).

KEITH SONNIER—Tokobashira series, thru 12/15. Castelli, 142 Greene (431-6279).

EDVINS STRAUTMANIS—Paintings, drawings, and monotypes with skulls as a central image, thru 12/15. Kerr, 76 Greene (219-0395).

PASCAL VERBENA—"Habitacles"--constructions made from the weathered and polished wood of his native Marseilles, thru 12/5. Esman, 121 Spring (219-3044).

WALTER WEISSMAN—Sculpture, photography, drawings, and an installation that all have to do with the nature of architectural structures, thru 12/1. 14 Sculptors, 164 Mercer (966-5790).

HANNAH WILKE—Polychrome ceramic sculpture, ranging from tabletop pieces to major floor pieces, 12/1-29. Feldman, 31 Mercer (226-3232).

ROBERT WILSON—Drawings, 12/1-22. Cooper, 155 Wooster (674-0766).

Other

ROMARE BEARDEN—Watercolors from "The Obeah Series,"thru 12/15. Cordier & Ekstrom, 417 E. 75th (988-8857).

GIOVANNI BOLDINI—Portraits by a late 19th century Italian painter, depicting the demi-mondaine world of Paris, thru 12/22. Grey Art Gallery, 33 Washington Place (598-7603).

AMY CHAIKLIN/NANCY DREW/ROBIN VAN ARDOL—Paintings by all three. Thru 12/8. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

BILL HUTSON—Paintings of San Marcos, Texas and the mainstreet, thru 12/16. Onyx, 54 Irving (505-9001).

JOYCE KOZLOFF—A proposal for a mural in the Harvard Square Subway Station, which will be an architecturally-scaled mosaic composed of hand-painted earthenware tiles, thru 12/9. P.S. 1, Institute for Art and Urban Resources, 46-01 21st St., Long Island City, Queens.

AUGUSTUS SAINT-GAUDENS—Bronze reliefs, busts, medals, plaster casts, gilded reductions, statues and photographs, thru 12/19. Cooper Union, 7th St. at Third Ave. (254-6300).

HARRIET STANTON—Monoprints of Irish landscapes, thru 11/30. Stein, 711 Amsterdam (666-3218).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). 19th and 20th century paintings by Chagall, Dubuffet, Klee, Leger, Pissarro, others; thru 12/8.

CDS—13 E. 75th (772-9555). Paintings by Latin American artists, including Dr. Atl, Botero, Kahlo, Lam, Rivera, others; 11/27-1/5.

COLNAGHI—26 E. 80th (772-2266). English portraits, paintings, and watercolors by Gainsborough, Lawrence, Reynolds, Romney, others; thru 12/20.

CORSINI—162 E. 63rd (371-6455). Paintings by Castiglione, Daddi, Fra Angelico, others; thru 12/8.

DAVIS & LANGDALE—746 Madison (861-2811). British drawings and watercolors from 1890-1945, by such artists as Vanessa Bell, Duncan Grant, Lucien Freud, others; thru 11/29.

FOXWORTH—33 E. 65th (772-3460). "The Gold Show"--paintings and sculpture by Berg, Brauner, Dali, Hart, Man Ray, Simon, others; thru 12/15.

FRENCH CULTURAL SERVICES—972 Fifth (570-4400). Works by American and French artists who lived in Paris during the '50s, including de Stael, Dubuffet, Francis, Hartung, others; thru 12/8.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Coper, Feibleman, Johns, Price, Rie, others; 11/27-1/19.

IBM GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). Art of the Northwest Coast American Indian, thru 12/29.

MCCARRON—1014 Madison (772-1181). Engravings, etchings and drawings by 16th-18th century masters, including Bernini, Bruegel, others; thru 12/31.

SCULPTURE CENTER—167 E. 69th (879-0430). Works by sculptors who use wood as their medium, including Driscoll, Ferrara, Hopkins, Marisol, others; thru 11/27.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Noguchi, Rauschenberg, Rivers, others; 12/1-31.

TAITTINGER—1089 Madison (570-6767). 19th & 20th century French paintings by Bonnard, Boudin, Manguin, Signac, Utrillo, others; thru 12/22.

57th Street Area

MARLBOROUGH—40 W. 57th (541-4900). "Masters of Modern and Contemporary Sculpture," with works by Arp, Botero, Giacometti, others; thru 12/4.

ST. ETIENNE—24 W. 57th (245-6734). "Arnold Schoenberg's Vienna"—paintings by Schoenberg and his contemporaries, including Gerstl, Klimt, Kokoschka, Schiele; thru 1/5.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 12/21.

SCHOELKOPF—50 W. 57th (765-3540). Recent still life paintings by Anderson, Bailey, Gillespie, Han, Ingle, others; thru 12/5.

SEIGEL—24 W. 57th (586-0605). 24"x 24" paintings by 24 artists, including Craddock, DiGiorgio, LaNoue, Scully, others; 11/28-12/29.

SOLOMON—724 Fifth (757-7777). "Assemblages: Ten Artists Put Ten Objects to Good Use," with works by Balet, Kessler, Mullican, Rammellzee; thru 12/8.

East Village

SALVADOR—216 E. 10th (228-3165). "Fusion"--paintings, sculpture and photographs by Carey, Elaine, Peterka, Lerman, Travanti; 11/30-12/30.

SEMAPHORE EAST—157 Ave. B (475-2130). "Urban Landscapes" by Dickson, Jenkins, Perlman, van Dalen, Wong, others; 12/1-1/6.

Soho and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). Neo-constructivist works by architects, fashion designers, and sculptors; thru 12/8.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"--works by Ashford, Diamond, San Clementi, Zalopany, others; thru 12/1.

ATLANTIC—164 Mercer (228-0944). Works by gallery artists, 11/27-1/6.

CASTELLI—420 W. Broadway (431-5160). A ten-day exhibit and art sale to benefit the Merce Cunningham Dance Company, hosted by Paula Cooper and Leo Castelli; 11/29-12/8.

CLOCKTOWER—108 Leonard (233-1096). "Labor Intensive Abstraction" with works by Denes, Held, Pindell, Tuck, Wurmfeld, others; thru 12/8.

55 MERCER—(226-8513). Works by Armstrong, Goodell, Hewitt, Holl; 11/27-12/15.

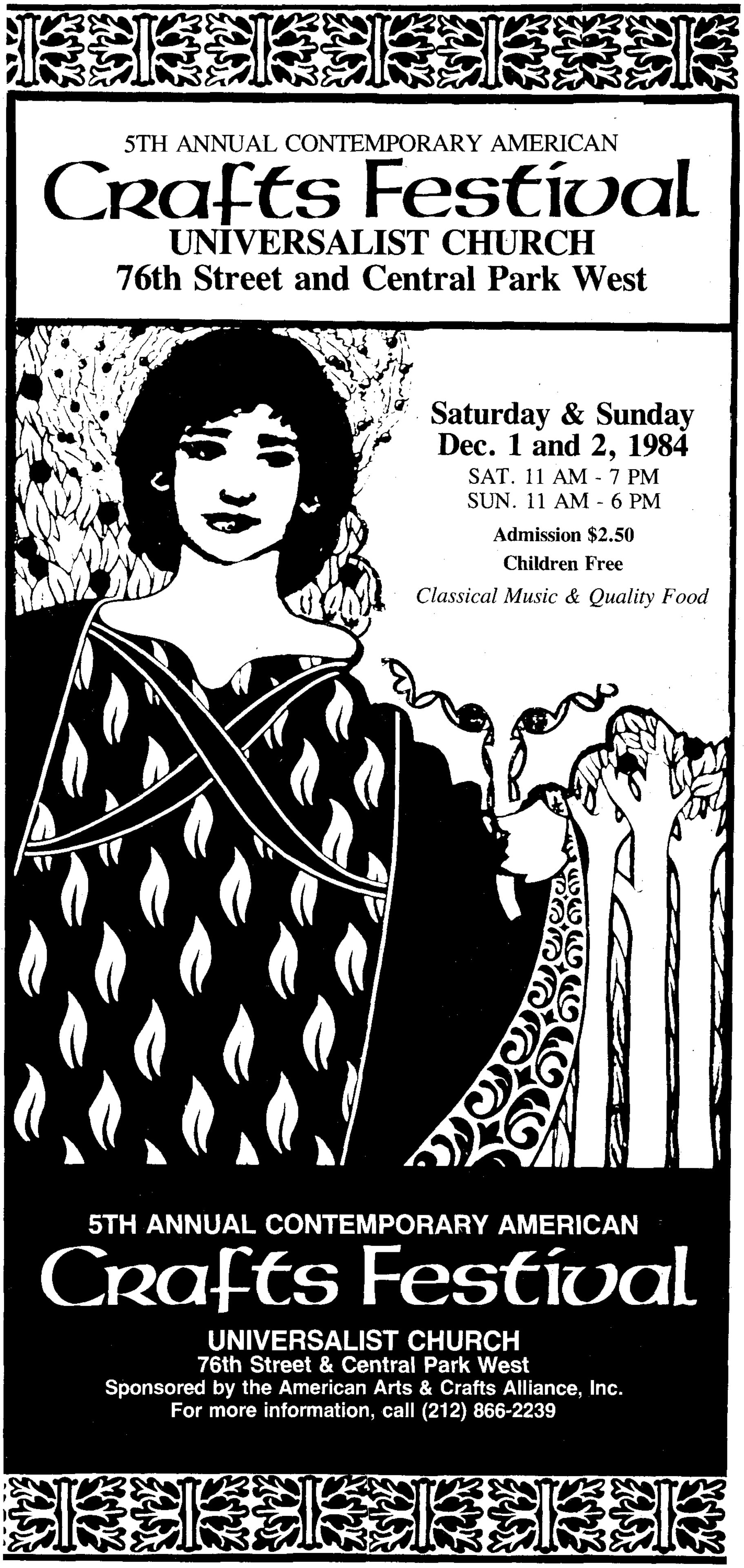
HENOCH—80 Wooster (966-0303). "Master Furniture Makers of the '80s," thru 12/30.

KITCHEN—59 Wooster (925-3615). "Range of Response," with works by Albert, Doran, Gilbert, Koury, Tuft, Wagner; thru 12/1.

NICHOLS PRINTMAKERS—83 Grand (929-6688). "Intuition and the Block Print," with prints by Bosman, Connelly, Immendorff, Keever, Wye, others; thru 12/2.

SONNABEND—420 W. Broadway (966-6160). New works by gallery artists, including Bochner, Bommels, Gilbert & George, Kounellis, Winters, others; thru 12/17.

STELLWEG-SEGUY—169 Mercer (219-1320). "Soul Catchers," with works by Aycock, Beuys, Levine, Marisol, Maron, others; 11/27-1/12.



5TH ANNUAL CONTEMPORARY AMERICAN
Crafts Festival
UNIVERSALIST CHURCH
76th Street and Central Park West

Saturday & Sunday
Dec. 1 and 2, 1984
SAT. 11 AM - 7 PM
SUN. 11 AM - 6 PM
Admission $2.50
Children Free
Classical Music & Quality Food

5TH ANNUAL CONTEMPORARY AMERICAN
Crafts Festival
UNIVERSALIST CHURCH
76th Street & Central Park West
Sponsored by the American Arts & Crafts Alliance, Inc.
For more information, call (212) 866-2239

STOLER—13 White (966-5090). Costumes as art by Dine, Kushner, Shea, Sherman, Tuttle, Wegman, others; 11/30-1/5.

VISUAL ARTS—137 Wooster (598-0221). A show of small works curated by Jeanne Siegel; thru 12/2.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th (368-5900). 36th Annual Purchase Exhibition, and a sale of selected works by Eugene Speicher from the Academy's private collection; thru 12/16.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (596-2222). "The Xmas Tree Show," with works by Acconci, Cockrill/Judge Hughes, Henes, D. Jack Solomon, others; 11/30-12/22.

LEHMANN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). Paintings, drawings and sculpture from the 20th century collection of the Metropolitan Museum of Art, thru 1/6.

PRATT MANHATTAN CENTER—Lexington at 30th (718-636-3517). Paintings, sculpture, and mixed-media works by artists of American Indian extraction; thru 12/18.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (875-4031). Works by Viet Nam veterans, including Edelman, Headley, Nightlinger, Noli, Tabak; thru 12/7.

Photography

KIM ABLONDI/BOB RATYNSKI—Objects and arrangements that represent symbols of power/Remnants of our culture after a nuclear war. Thru 12/2. Visual Arts, 137 Wooster (598-0221).

ANSEL ADAMS/BERENICE ABBOTT/TODD WATTS—Large format photographs. Thru 11/30. Hamilton, 19 E. 71st (744-8976).

GRETCHEN BERG—Photographs of Manhattan and its inhabitants, from 1965-1983, thru 12/1. Photographics Unlimited, 43 W. 22nd (255-9678).

COOPER UNION—41 Cooper Sq. "War Torn: Survivors and Victims of the Late Twentieth Century," features the work of 31 internationally known war photographers, thru 12/13.

DAIRY—Central Park. "Stereographs: The Victorian World in 3-D," thru March 1985.

RUSSELL DRISCH—Large-scale painted photographs and 3-dimensional photographic wall pieces, thru 12/21. Pfeifer, 568 Broadway (226-2251).

DOUGLAS FAULKNER—Undersea photographs of marine nature, 11/28-1/12. Neikrug Photographica, 224 E. 68th (288-7741).

HAMILTON—19 E. 71st (744-8976). Photographs by Abbott, Adams, Watts; thru 11/30.

HUDSON CENTER—105 Hudson (966-1399). "Magnum Photographs: Vintage/Contemporary," with works by Capa, Cartier-Bresson, Griffith, Morath, others; 12/1-22.

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

MARCUS LEATHERDALE—Performance photographs, thru 12/9. Greathouse, 337 E. 10th (460-0016).

GEORGE LEMOINE—A photographic history of Radio City Music Hall, thru 1/10. Radio City Music Hall, 50th St. and Sixth Ave. (246-4600).

MIKAEL LEVIN—Landscape photographs of France, *Israel, Sweden, Norway and the American Southwest,* thru 11/30. Harder, 37 W. 57th (308-0043).

JOHN ROBERTSHAW/STEPHEN FRAILEY/GARY GREEN—Dramatic moments in cine-noir films shot from a television screen/Large laminated black-and-white photographs of photographs from the '50s/Photographs with a surrealistic isolation. Thru 12/15. 303 Park South (533-0777).

FRANCESCO SCAVULLO—Fashion portraits, thru 12/1. Light, 724 Fifth (582-6552).

GEORGE SEELEY—Figure studies in landscapes by a photographer who showed his work at Stieglitz's "291," thru 12/1. Miller, 724 Fifth (246-1625).

SOHO PHOTO—15 White (226-8571). Photographs by Frank, Gentieu, Padernacht, Volkmann, Woolner, others; thru 12/7.

VAL TELBERG—Photomontages, both vintage and recent, thru 12/8. Miller, 38 E. 57th (319-1800).

WAVE HILL—675 W. 252, Bronx (549-3200). "Flower as Image in 20th Century Photography"--works by Atget, Callahan, Dahl-Wolfe, Devine, Groover, Hockney, Shore, others; thru 1/6.

WOLF—30 W. 57th (586-8432). 19th century photographs depicting traditional society, thru 12/1.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, *3,000 artifacts and artworks, covering Turkey to Japan,* Siberia to India...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28... Origami Holiday Tree; thru 1/6.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms... Gowns by Grès; thru 1/6. . .Gary Bukovnik: Monotypes; thru 12/2...Taj Worley: Prints 1976-1984; thru 12/2...Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American *Art Pottery; thru 1/25...European Illustration:* 1974-1984; thru 2/3...Embellished Calendars; thru 2/24.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); 11/27-2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . .Collection Gallery: Norris Embry; thru 12/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in *Israel; thru 2/17...The Jewish Heritage in American* Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light...Gold Illuminators - 1984; thru 11/30... Erastus Salisbury Field; thru 1/6...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 2/3...French Drawings Recently Acquired: 1975-1984; 11/27-2/10...Annual Christmas Tree and Baroque Creche Display; 12/1-1/6...**The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; 11/27-2/17...Renaissance Artists: Letters and Documents; 11/27-2/24...Small Mischief; 11/29-2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Erastus Salisbury Field; thru 12/9.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo . . .Faces out of the Mists; thru 1/20...Out of the Mists: Northwest Coast Art; thru 12/29... Native Tastes; thru 1/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. . . . . Queens, Courtesans and Cavaliers; thru 1/6. . . . . New York's Daring; thru 1/6...Cream of the Crop: The New Couture; thru 6/16.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . . . Irving Penn: Retrospective; thru 11/27...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . . . Visions of Liberty; thru 1/13... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; thru 12/2...A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9... The Center for Book Arts; The First Decade; thru 11/29...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31...New York's Little Flower: LaGuardia As Mayor; thru 12/7...Music by Richard Rodgers; thru 2/2...Art in Print: A Tribute to Robert Blackburn;11/30-1/10.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30. . . . . Joseph Ternbach Conservator/Collector; thru 1/13.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; thru 12/9.. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/28 at 2:30: Latin American Paintings, Drawings, and Sculpture. On view from 11/24. 11/29 at 10 & 2: Important Chinese Ceramics and Works of Art. On view from 11/24. 11/30 at 10 & 2: Important Chinese Paintings. On view from 11/24. **East**, 219 E. 67th St. (570-4141). 11/28 at 11 & 2: Tribal Art. On view from 11/24. 11/29 at 10: Jean Cocteau, The Collection of Louis Shorenstein. On view from 11/24. 11/29 at 2: Modern Paintings, Drawings, and Sculpture. On view from 11/24.

DOYLE—175 E. 87th St. (427-2730). 11/28 at 10: Americana: Fine Furniture, Paintings, and Decorations. On view from 11/24. 11/28 at 7: Waterfowl and Shorebird Decoys. On view from 11/24.

PHILLIPS—406 E. 79th St. (570-4830). 11/28 at 11: Oriental Rugs & Carpets. On view from 11/26. 11/28 at 1: Arms and Armor. On view from 11/26.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 11/27 at 7: Important Latin American Paintings, Drawings, and Sculpture. On view from 11/23. 11/27 at 10:15 & 2, 11/28 at 10:15: Important Pre-Columbian Art. On view from 11/23. 11/29 at 10:15 & 2, 11/30 at 10:15: Important Tribal Art. On view from 11/24. 11/30 at 2: Sotheby's Arcade Auctions: Pre-Columbian. On view from 11/28. 11/30 at 2, 12/1 at 10:15 & 2: English Ceramics, Furniture and Decorations. On view from 11/24. 12/1 at 10:15 & 2: Fine Oriental Rugs and Carpets. On view from 11/24.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts.,
Columbus-Amsterdam Aves. Alice Tully Hall
(362-1911), Avery Fisher Hall (874-2424). Library
Museum (870-1630). Metropolitan Opera House
(362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, November 26

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Daniel Barenboim. Brahms's Piano Concertos Nos. 1 and 2. Avery Fisher Hall at 8. Pension-fund benefit: $10-$50.

SOLISTI NEW YORK, Ransom Wilson conductor; mezzo-soprano Frederica von Stade. Songs of Respighi, Berio, Ravel, and Stravinsky's *Pulcinella* Suite. Carnegie Hall at 8. $6-$12.50.

PAUL FRIED, flutist, with pianist Christopher O'Riley. Copland, Bach, Martinu, Franck. Merkin Concert Hall at 8. $7.

FRANK WIENS, pianist. Copland, Beethoven, Liszt, others. Carnegie Recital Hall at 8. $6.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Sergei Edelmann. Haydn's Symphony No. 102; Mozart's Piano Concerto in E-flat, K. 482; Beethoven's Piano Concerto No. 1. Metropolitan Museum at 8. $12.

NICHOLAS LIMANSKY, tenor, with pianist Michael Collier. Schumann's *Dichterliebe.* St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $5.

BORIS BERMAN, pianist. Mozart, Brahms, Stravinsky, Prokofiev. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (678-6888), at 7. Free.

DALE LITTMAN, pianist. Music of Brahms and Gershwin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ANGELA D'ANTUONO, soprano, with pianist John Van Buskirk. Spanish songs and arias. Jan Hus Presbyterian Church, 349 E. 74th St. (879-4804), at 8. $10.

ANDIAMO CHAMBER ENSEMBLE—Mozart, Crumb, Brahms. American Renaissance Theater, 112 Charlton St., at 8. $6.

STEPHEN GRENHOLM, violinist/**JULIE GOODMAN,** pianist. Beethoven, Boziwick, Kolb, Ravel, Zahab. Donnell Library, 20 W. 53rd St., at 2:30. Free.

TOM PIERSON BIG BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

ANDREW BOLOTOWSKY, flutist/**CAROL BROWNING,** cellist/**CONSTANCE COOPER,** pianist. Theobald, Pleyel, Franck, Chopin. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $5.

QUEENS STRING QUARTET—Queens College Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, November 27

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Daniel Barenboim, violinist Charles Rex, flutist Paige Brook, oboist Joseph Robinson, trumpeter Philip Smith. Mozart's *German Dances* and Piano Concerto, K. 482; Schuller's *Concerto Quaternio;* Strauss's *Burleske.* Avery Fisher Hall at 7:30. $6-$30.

PHILADELPHIA ORCHESTRA, Rafael Fruhbeck de Burgos conductor; pianist Jorge Bolet. Works by Gluck, Weber, Franck, Debussy, Kodaly. Carnegie Hall at 8. $10, $14.

JOHN CHEEK, bass; pianist James Levine. Schubert's *Die Winterreise.* 92nd Street Y at 8. $11-$15.

CYNTHIA RAIM, pianist. Schumann, Rochberg, Chopin. Merkin Concert Hall at 2. $5.

MARGARET LENG TAN, pianist. Griffes, Rudhyar. Carnegie Recital Hall at 8:30. $6.

PUERTO RICAN MUSIC AND POETRY—Merkin Concert Hall at 8. A benefit. $15.

ROBERT OSBORNE, bass-baritone/**HOWARD LUBIN,** pianist. Songs by Handel, Schubert, Bowles, Shostakovich (N.Y. premiere). Trinity Church, Broadway at Wall St., at 12:45. Free.

JAMES NEWTON AND STRING QUARTET—"Music at the Crossroads: Jazz and Beyond." Whitney Museum at Philip Morris, Sculpture Court, Park Ave. at 42nd St., at 6. Free.

PINEHURST CHAMBER ENSEMBLE (N.Y. debut)—Works of Telemann, Haydn, J.C. Bach, Jeremy Beck (premiere). Columbia Club, 3 W. 51st St. (757-2283), at 6:30. $10.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

JULIUS GROSSMAN ORCHESTRA—Works by Mozart, Britten, Borodin, Tchaikovsky. Bronx House, 990 Pelham Pkwy. South, Bronx, at 1:30. Free.

Wednesday, November 28

DAVID JOLLEY, French-hornist, with pianist Jonathan Feldman, soprano Lucy Shelton, guitarist David Starobin, harpist Nancy Allen. Bach, Schumann, Bruce Adolphe (world premiere), Akmal Parwez (N.Y. premiere), Gliere, Scriabin, Saint-Saens. Alice Tully Hall at 8. $6-$10.

JOHN KAMITSUKA, pianist (N.Y. recital debut). Brahms, Beethoven, Merkin Concert Hall at 8. $8.

GABOR FUCHS, pianist. Carnegie Recital Hall at 8. $7.

MUSIC BY DAVID MASLANKA—Aspen Woodwind Quintet, CUNY Wind Symphony conducted by Simeon Loring; also tenor Ralph Williams, alto-flutist Nancy Turetzky, double-bassist Bertram Turetzky, pianist Arthur Tollefson. Symphony Space at 8. $5.

EMME KEMP, pianist-vocalist, with Mary Louise, Bob Brooker, Earl Williams. St. Peter's Church, Lexington Ave. and 54th St., at noon. $2.

LYNNE ANDERS, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JULIE KROLOFF, soprano. Marx, Debussy, Walton, Menotti. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

QUEENS COLLEGE ORCHESTRA, Maurice Peress conductor; flutist Helen Campo. C.P.E. Bach, others. Queens College Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Thursday, November 29

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Ivry Gitlis. Mozart's *Three German Dances;* Carter's *Symphony of Three Orchestras;* Ravel's *Tzigane;* Chausson's *Poeme;* Saint-Saens's *Introduction and Rondo Capriccioso.* Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m.; $3.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; James Earl Jones narrator. Griffes's *The Pleasure Dome of Kubla Khan;* Olan's Symphony (world premiere); Copland's Symphony No. 2; Weddington's *Midnight Mississippi* (N.Y. premiere). Alice Tully Hall at 8. $6-$12.

CONCERTS PLUS—"America, the Beautiful." Mezzo-soprano Katherine Ciesinski, violinist Masuko Ushioda, pianist Daniel Blumenthal, flutists Linda Chesis and Robert Stallman; the Fine Arts String Quartet; host, Martin Bookspan. Music on American themes, by Smith-Rachmaninoff, Vieuxtemps, Gottschalk, Doppler, Slonimsky, Weill, Milhaud, Britten, Dvorak. Merkin Concert Hall at 8. $12.

KAMAHL—Carnegie Hall at 8. $10.50-$50.

BARBARA CADRANEL, harpsichordist. A triple tricentennial celebration: Scarlatti, Bach, Handel. Carnegie Recital Hall at 8. $8.

I CANTORI DI NEW YORK, Bart Folse conductor; soloist David Adamson. N.Y. premiere of *Edippo Tiranno,* Gabrieli's a cappella setting of the choruses from *Oedipus.* Symphony Space at 8. $8.

WESTSIDE WOODWIND QUINTET—Music of Danzi, Barber, Poulenc. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ODYSSEY CHAMBER PLAYERS—Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

CAROL LIAN, pianist. Ravel, Chopin, Liszt, Reilly. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 8. $6.

RANDALL WOLFGANG, oboist/**CHARLES NEIDLICH,** clarinetist/**ROBERT ROUTCH,** French-hornist/**ALEX HELLER,** bassoonist/**LYDIA ARTYMIW,** pianist. Beethoven's Quintet in E-flat, Op. 16; solo works by Chopin; Mozart's Quintet in E-flat, K. 452. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

BROOKLYN OPERA SOCIETY/ARTS AT ST. ANN'S—Fully staged version of Orff's *Carmina Burana,* conducted by Anton Coppola, with 100 singers, actors, dancers; the Orchestra of St. Luke's, the Brooklyn Philharmonia Chorus. Includes some music from Boito's *Mefistofele,* and uses some techniques of both Kabuki and Noh. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (834-8794), at 8. Also 11/30, 12/1. $15.

Friday, November 30

NEW YORK POPS, Skitch Henderson conductor. An evening of Gershwin and Ellington, with Mercer Ellington, narrator, trumpeter Clark Terry, and the Duke Ellington Orchestra. Music includes *An American in Paris* and *Mood Indigo.* Carnegie Hall at 8. $12.

NEW YORK PHILHARMONIC—See 11/29. Today at 2.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Artist members, including the Emerson String Quartet. Bach-Davies Preludes, Fugues from *The Well-Tempered Clavier;* Mozart's Sonata in A, K. 526; McCabe's *Rainforest,* for Chamber Ensemble (world premiere): Smetana's Trio in g, Op. 15. Alice Tully Hall at 8. $15.

GUARNERI QUARTET, with violist Steven Tenebom. Mozart's Quartet in C, K. 465, and Quintet in g, K. 516; Bartok's Quartet No. 3. Metropolitan Museum at 8. $14.

SPYRO GYRA/PHYLLIS HYMAN—Beacon Theater, Broadway and 74th St. (874-1717), at 8. $14.50, $16.50.

ANDREE JULIETTE BRUN, pianist. Carnegie Recital Hall at 8.

CHRISTOPHER TRAKAS, baritone, with pianist Steven Blier. Wolf, Bernstein, Bolcom, Poulenc, Barber, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021),at 8. $6.

SPENCER MASON, bass-baritone, with Gwendolyn Mok, piano. Schubert's *Die Schone Mullerin,* and songs by Muller. New School, 66 W. 12th St. (741-5620), at 6. $4.

ROBERT PHILLIPS, classic guitarist. Bach, Cimarosa, Granados, Martin, Moreno-Torroba, Scarlatti, Villa-Lobos. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $2.50.

NEW YORK STRING & WIND BAND, David

Leibowitz director. Elgar's Serenade for Strings; Schoenberg's Chamber Symphony, Op. 9; Stravinsky's Symphonies of Wind Instruments; Beethoven's Symphony No. 8. Trinity School, Columbus Ave. and 91st St., at 8. $6.

DUQUESNE UNIVERSITY TAMBURITZANS—Avery Fisher Hall at 8. $15-$22.

RONALD SHANNON JACKSON—Solo concert. Cooper Union, Third Ave. and 7th St., at 8. Free.

BROADWAY MUSICAL THEATRE—Music of Cole Porter, by singer-pianist Arthur Siegel and vocalist Sandy Stewart. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $5.

DAN MAREK, tenor, with pianist Robert Kopelson. Handel, Duparc, Strauss, Vaughan Williams, Tosti. Faculty recital. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

I CANTORI DI NEW YORK—See 11/29. Tonight, at Piccolo Teatro, Casa Italiana, Columbia U., Amsterdam Ave. at 117th St. (280-8040), at 8. $8.

PONTIC GREEK MUSIC, SONG, AND DANCE—Ilias Kementzides plays the lyra, followed by dance instructions and a party. Ethnic Folk Arts Center, 179 Varick St., at 8. $6. (691-9510.)

NEW MUSIC, with composer-performers pianist Larry Simon, Steve Antonelli and The Pace, Andrew Franck on synthesizer, and Glenn Sorvisto on drums with bassist Patrick Lorullo. Inroads Theater, 150 Mercer St., at 8:30. $5.

JOE TEMPERLEY, alto-saxophonist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St., at 12. $4.

BROOKLYN OPERA SOCIETY—See 11/29.

VICTOR BOBETSKY, pianist. Works by Bach, Mozart, Mendelssohn, Chopin. Christ Lutheran Church, 59th St. between 10th and 11th Aves., Brooklyn, at 8. $5.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt director. Early-17th- to early-19th-century music for violin, cello, and harpsichord. LaGuardia Community College, 31-10 Thomson Ave., L.I. City (626-5053), at 8. $4.

ARI EISINGER, guitarist. Blues and ragtime from the '20s and '30s. Good Coffee House, 53 P.P.W., Brooklyn (768-2972, Fri. after 8 only), at 9. $4.

JULIUS GROSSMAN ORCHESTRA—See 11/27. Today at 8, at the Free Synagogue of Flushing, 41-60 Kissena Blvd., Queens. Free.

QUEENS COLLEGE, Aaron Copland School of Music, L.I.E. and Kissena Blvd., Flushing. At 1:30: violinist Margaret Janke, senior recital. At 2:30: new music by Queens composers and graduate-student composers. At 4: flutist Marian Post, student recital. All free.

Saturday, December 1

NEW YORK PHILHARMONIC—See 11/29.

TRIBUTE TO JAN PEERCE—Roberta Peters, Robert Merrill, Jerome Hines, James Levine, Julius Baker, Kenneth Cooper, Timothy Eddy, and cantors Lawrence Avery, David Lefkowitz, Joseph Malovany. America-Israel Cultural Foundation Gala. Carnegie Hall at 7. $7.50, $10.

RICHARD STOLTZMAN, clarinetist/**RICHARD GOODE,** pianist. Works of Brahms, Weber, Schumann. 92nd Street Y at 8. SRO, $10.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Rudolf Firkusny. Handel's Concerto Grosso in G, Op. 6, No. 1; Prokofiev's Classical Symphony; Mozart's Piano Concerti in C, K. 467, and in d, K. 466. Metropolitan Museum at 8. $12.

GUARNERI STRING QUARTET—Washington Irving High School, Irving Pl. and 16th St., at 8. $2.

ARIANNAG GOLDINA AND REMY LOUMBROZO, duo-pianists. Debussy, Poulenc, Liszt, Persichetti, Sturms (N.Y. premiere), Copland, Gershwin. Merkin Concert Hall at 8. $8.

THRUSTON JOHNSON, violinist, with pianist Frances Bing. Handel, Delius, Elgar. Carnegie Recital Hall at 8:30. $15.

COLLEGIATE CHORALE, Robert Bass conductor. 200 years of American music, by Billings, Ives, Copland, Brenda Saunders Hampden (world premiere), others. Symphony Space at 8. $8.

DANIELLE WOERNER, soprano, with pianist Robert Schwartz. "Words to Music," songs by Bacon, Copland, Luening, Perle, Beethoven, Schubert, Berlioz, others, settings of poems by Dickinson, Gautier, Goethe. St. Michael's Hall, 99th St. and Amsterdam Ave., at 8. $6.

ELIZABETH PARKER, pianist. Carnegie Recital Hall at 5:30.

BALALAIKA SYMPHONIC OCHESTRA, Alexander Kutin conductor, with vocal and instrumental soloists and dancers. "An Evening of Russian Music, Song, and Dance." Works of Glinka, Gliere, Novikov, others. Alice Tully Hall at 7:30. $8-$10.

RUBEN RIERA, guitarist. Bach, Riera, Walton, Granados, others. Guitarreria Orozco, 155 Sixth Ave., 14th floor, at 4. $2.50.

PAT METHENY GROUP—Beacon Theater, Broadway at 74th St. (874-1717), at 8 and 11:30 p.m. $14.50, $16.50.

ROBERT ROUTCH, hornist, with cellist Fred Sherry, pianist Leslie Sixfin, percussionist C.J. Everett, and jazz group Confluence. "Something Old, Something New, Something Borrowed, and the Blues." Music includes Mozart, Schumann, Routch, and improvisations. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 4. Free.

LEROY JENKINS'S MIXED QUINTET—"String and Winds: New Jazz in Tribeca." Alternative Museum, 17 White St. (966-4444), at 8. $8.

JANA KASPAROVA, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

COLUMBIA COLLEGIUM MUSICUM, Wendy Powers director. Early Renaissance music. St. Paul's Chapel, Columbia U., 116th St. and Amsterdam Ave., at 8. Free.

GRUPO AYMARA—Music from Bolivia. Baha'i Center, 53 E. 11th St. (874-8998), at 7:30. $3.

THE MARTINS—Vocal recital. Lincoln Center Library at 2:30. Free.

BRONX ARTS ENSEMBLE—St. Nicholas Day Celebration: the old tale with arrangements of Dutch carols. Van Cortlandt Mansion, Broadway and 246th St., Bronx (543-3344), at 1:30 and 3. Free, but must reserve ahead.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor. Bach's Six Brandenburg Concerti. Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $10.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; pianist Stephen Hough. Schuman's *New England Triptych*; Bartok's Piano Concerto No. 3; Brahms's Symphony No. 3. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (793-8080), at 8:30. $12-$15.

GRAND BALLROOM BIG BAND, Andy H. Lustig leader. Works by Miller, Basie, Ellington, Dorsey, Goodman, others; vocals by Karin Schmidt. Forest Hills High School, 67-01 110th St., Queens (229-0863), at 8. $5; benefit for the Queens Philharmonic.

BROOKLYN OPERA SOCIETY—See 11/29.

Sunday, December 2

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Music by Mahler, Debussy, Poulenc, Rossini, Gluck, Schubert. Avery Fisher Hall at 3. $16 (stage seats), $20.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conducting. David Lang's *Flaming Youth* (world premiere); Beethoven's Symphony No. 2; Bach-Respighi's Passacaglia in c; Hindemith's Symphonic Metamorphosis on Themes of Weber. Carnegie Hall at 3. Free. (581-5933.)

GEORGE WINSTON—Solo piano evening. Avery Fisher Hall at 8. $11-$16.50.

CHAMBER MUSIC SOCIETY—See 11/30. At 5.

STEPHEN DICKSON, baritone, with pianist Levering Rothfuss. Pasquini, Calestani, Quagliato, Scarlatti, Schubert, others. Carnegie Recital Hall at 2. $8.50.

NEW WORLD STRING QUARTET—Haydn's String Quartets Op. 9, No. 3; Op. 17, No. 3; Op. 20, No. 3; and Op. 33, No. 3. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

NEW YORK PHILHARMONIC ENSEMBLE—Chamber music of Mozart, Beethoven, Schubert. Asia Society,. Park Ave. and 70th St., at 5. $10.

HOWARD AIBEL, pianist. Clementi, Schumann, Barber, Chopin, others. 92nd Street Y at 3. $8-$12.

BEVERIDGE WEBSTER, pianist/**MICHAEL WEBSTER,** clarinetist. Works of Paul Ben Haim, Samuel Adler, Yehezkiel Braun, Copland, Mendelssohn. Ann Goodman Recital Hall, Abraham Goodman House, 129 W. 67th St. (362-8060), at 5. $6.

PACO PENA, flamenco guitarist. Merkin Concert Hall at 8. $8.

CHALUMEAU TRIO—Clarinetist Murray Colosimo, pianist Albert Lotto, cellist Barbara Mallow. Works of Beethoven, Brahms, Debussy. Merkin Concert Hall at 3. $8.

NORMAN DUNFEE, pianist. Lees, Schumann, Prokofiev. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

USTAD ASAD ALI KHAN, with Pandit Gopaldas. Music of North India for Rudra Vina. Alternative Museum, 17 White St. (966-4444), at 7. $10.

KOICHI AIBA, flutist. Carnegie Recital Hall at 5:30.

PATRICIA BAKKER-MADDEN, soprano. Carnegie Recital Hall at 8:30.

ISRAELI SHOWCASE—Music and dance. Ramaz High School, 60 E. 78th St. (730-1210), at 3. $10.

MANZEL MONTESSA, with the Kuni Mikami Trio. Jazz Center of New York, 380 Lafayette St. (505-5660), at 2. $10.

RHYTHM AND ROMANCE, a quartet. Old and modern jazz standards. 14 East at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4. $5.

CHANGO CELEBRATION—"Afro-American Jazz Meets Afro-Cuban Jazz," with many performers. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (690-4100), at 3. $10, $12; in advance, $8.50, $10.50.

POLLY FERMAN, pianist. Ginastera, Villa-Lobos, Guastivion, and other South American composers. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor. Music of Mouret, Solomon, Theobald (N.Y. premiere), Siegmeister. Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn, at 2. Free.

RANDALL WOLFGANG, others. See 11/29. Today, at 4.

BROOKLYN OPERA SOCIETY—See 11/29.

DEIRDRE MCARDLE-MANNING, flutist. Brooklyn Museum, Eastern Pkwy., at 2. Free, with Museum admission.

QUEENS SYMPHONY ORCHESTRA—See 12/1. Today, at 3.

BRONX ARTS ENSEMBLE—See 12/1.

CONCERTS IN CHURCHES—Music Before 1800: Louis Bagger, harpsichordist; keyboard music of 16th- and 17th-century Europe, from de Cabezon to Sweelinck, Byrd, and others. Corpus Christi, 121st St. east of Broadway, at 3. $7. . .Grace Choral Society, Alexander Rom conductor; Haydn's *Missa Sanctae Caeciliae.* Old First Church, Seventh Ave. at Carroll St., Brooklyn, at 4. $6, in advance $5. . .Florilegium Chamber Choir, JoAnn Rice conductor; Christmas music, including Britten's *A Boy Was Born,* and works by Praetorius, Schuetz, Sweelinck. Gustavus Adolphus Lutheran, 155 E. 22nd St., at 5. $5. . .Bach Vespers, with the Bach Choir, Frederick Grimes organist-conductor; Cantata 61, and Advent carols; music by Bach, Brahms, Palestrina, others. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Riverside Choral Society and Orchestra, David Higgs conductor. Vivaldi, Vaughan Williams. Riverside, the Drive at 122nd St., at 4; free. Preceded at 3 by James R. Lawson, carillonneur. . .Janet Sullivan, soprano, sings art songs by Barber, Falla, Lang, Gershwin, Ellington, and troubador songs. St. Michael's Hall, 225 W. 99th St., at 8. $6. . .Pianist Eric Himy; Chopin program. St. Michael's Hall, 225 W. 99th St., at 3. $5. . .Holli Ross, jazz vocalist, and trio. St. Peter's, Lexington Ave. and 54th St., at 7. $3. . .Organist Judith Hancock; music of Bach from the Weimar period. St. Thomas, Fifth Ave. at 53rd St., at 5:15.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 11/26, at 8: Verdi's *Simon Boccanegra,* Levine conducting; with Tomowa-Sintow, Milnes, V. Moldoveanu, Plishka, Glossop, Courtney. 11/27 at 8: Puccini's *Manon Lescaut,* Santi conducting; with Maliponte, Ciannella, Carlson, Berberian, Redmann. 11/28 at 8: Rossini's *Il Barbiere di Siviglia,* Mueller conducting; with Battle, Ellis, Ahlstedt, Flagello, Montarsolo. 11/29 at 8: same as 11/26. 11/30 at 8: *Manon Lescaut,* Santi conducting; with Maliponte, Mauro, Carlson, Courtney, Redmann. 12/1 at 2: same as 11/28, except Nucci for Ellis. 12/1 at 8: Strauss's *Elektra,* Levine conducting; with Ute Vinzing (debut), Meier, Ludwig, Estes, Cassilly.

Other

LA BOHEME, by Puccini. West End Opera Theatre, at the Gene Frankel Theater, 36 W. 62nd St. (799-0101). 11/30, 12/7 at 8; 12/2, 9 at 3. $10.

THE YEOMEN OF THE GUARD, by Gilbert and Sullivan. The Village Light Opera Group, at the Fashion Institute Theater, 227 W. 27th St. (243-6281). 11/30, 12/1, 7, 8, at 8; 12/2, 9 at 2. $10, $12.

TOSCA, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/1 at 7:30; 12/2 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 12/2, Herbert's *The Red Mill.* Opening 12/5: Herbert's *Babes in Toyland.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

FAUST, by Gounod. Regina Opera Theatre, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555), 12/1, 8 at 8; 12/2, 9 at 4. $7.

THE MERRY WIDOW, by Lehar. Scovasso Opera, at United Methodist Church of Sheepshead Bay, Ocean and Voorhees Aves., Brooklyn (449-3099). 12/1 at 7:30; 12/2 at 3:30. $6.

Dance

New York City Ballet
At the New York State Theater

THRU 1/24/85. $4-$36. 11/27 at 8: *Raymonda Variations, Opus 19/The Dreamer, Brahms/Handel.* 11/28 at 8: *Menuetto* (new ballet #1), *Opus 19/The Dreamer, The Four Seasons.* 11/29 at 8: *Menuetto, Opus 19/The Dreamer, Western Symphony.* 11/30 at 8: *Swan Lake, Bugaku, The Four Seasons.* 12/1 at 2: *Raymonda Variations, A Schubertiad, The Four Seasons.* 12/1 at 8: *Menuetto, A Schubertiad, Stravinsky Violin Concerto.* 12/2 at 1: *Swan Lake, Menuetto, Brahms/Handel.* 12/2 at 7: *Divertimento from "Le Baiser de la Fee," A Schubertiad, Western Symphony.*

Alvin Ailey American Dance Theater
At City Center

11/28-12/23—$10-$30. 11/28 at 7:30 (gala, with guest artist soprano Grace Bumbry): *Suite Otis, For Bird With Love* (N.Y.premiere). 11/29 at 8: *Divining* (N.Y.premiere), *The Still Point, Memoria.* 11/30 at 8: *ISBA, For Bird With Love, Revelations.* 12/1 at 2: *Suite Otis, Treading, Fontessa and Friends, Memoria.* 12/1 at 8: *Divining, Love Songs, The Still Point, Concerto in F.* 12/2 at 3: *ISBA, For Bird With Love, Revelations.*

Other

BACKSTAGE AT THE Y—Hannah Kahn Dance Company with selections from the repertory. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200). 12/1 at 7. $6.

A BAKER'S HALF DOZEN DANCE THEATRE—Modern dance works from the repertory, choreographed by Kent Baker. The Dance Loft, 264 First St., Bklyn (499-1899). 12/1 at 8, 12/2 at 3. $5.

BARBARA MAHLER AND STACEY TEMPLE—An evening of dance-theater: *Islands of Radiance* and *Getting Back on the Horse and Praying Hard.* Cunningham Dance Studio, 463 West St. (226-6510). 12/4 and 5 at 9. $7.

BEBE MILLER & COMPANY—"Trapped in Queens," and "Gotham," with music by Hearn Gadbois, Scott Killian, and Jonathan Kane. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/6-8, 13-15 at 8, 12/9 & 16 at 3. $7.

THE FALL EVENTS 1984—11/29, 30 at 8, choreographer Victoria Marks (*Anatomy of a Triangle*). 12/1, 2 at 8, choreographer Mary Lyman-Fenn (*Tender Ambiguity*). Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $7.

FRESH TRACKS—Six young choreographers present their works: Ann Carlson, Paul Langland, Le Schaetzal, Diane Martel, Karen Pearlman, Alison Salziner. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/27, at 8. $7.

INSIDE OUT—Dances choreographed by Deborah Reshotko. 12/1-3 at 8:30. $6. Ethnic Folk Art Center, 179 Varick St. (924-0077).

JOAN BLAIR AND PEGGY VOGT—*Where Are You Nancy Drew* and *This This,* performed by the company. Cash Performance Space, 10 E. 28th St. (677-3443). 11/29-12/1 at 8. $6.

LINDA DIAMOND DANCE COMPANY—Sounds in Motion Studio, 290 Lenox Ave., near 125th St. (725-5530), 12/1 at 7:30, 12/2 at 3. $4.50.

REBECCA KELLY DANCE COMPANY—Lincoln Center Library, 11/26, 27 at 4. Free.

MARIA BENITEZ SPANISH DANCE COMPANY—A tribute to the legendary Jose Greco, with a special appearance by Greco. Joyce Theater. 11/27-12/2 (Tues. at 7:30, Wed.-Sat. at 8, Sun. at 2 & 7:30). $15.

NEXT WAVE FESTIVAL—Mark Morris Dance Group, with *Championship Wrestling After Roland Barthes* (choreography by Morris), with score by Herschel Garfein; *Gloria, O Rangasayee.* Brooklyn Academy of Music (LePercq Space). 11/28 at 7, 11/29-12/1 at 8, 12/1 at 2, 12/2 at 7. $10.

MULTIPLE ASSOCIATIONS—Collaborative dance by Gail Teton, Bob Beswick, Alix Keast, and John Proto. Cunningham Studio, 55 Bethune St. (260-2684). 11/26, 27 at 9. $6.

NEW JERSEY BALLET COMPANY—*The Nutcracker,* Act II. College of Staten Isand, 657 Castleton Ave. S. I. (981-7288). 12/2 at 1 and 3:30 p.m. $4.

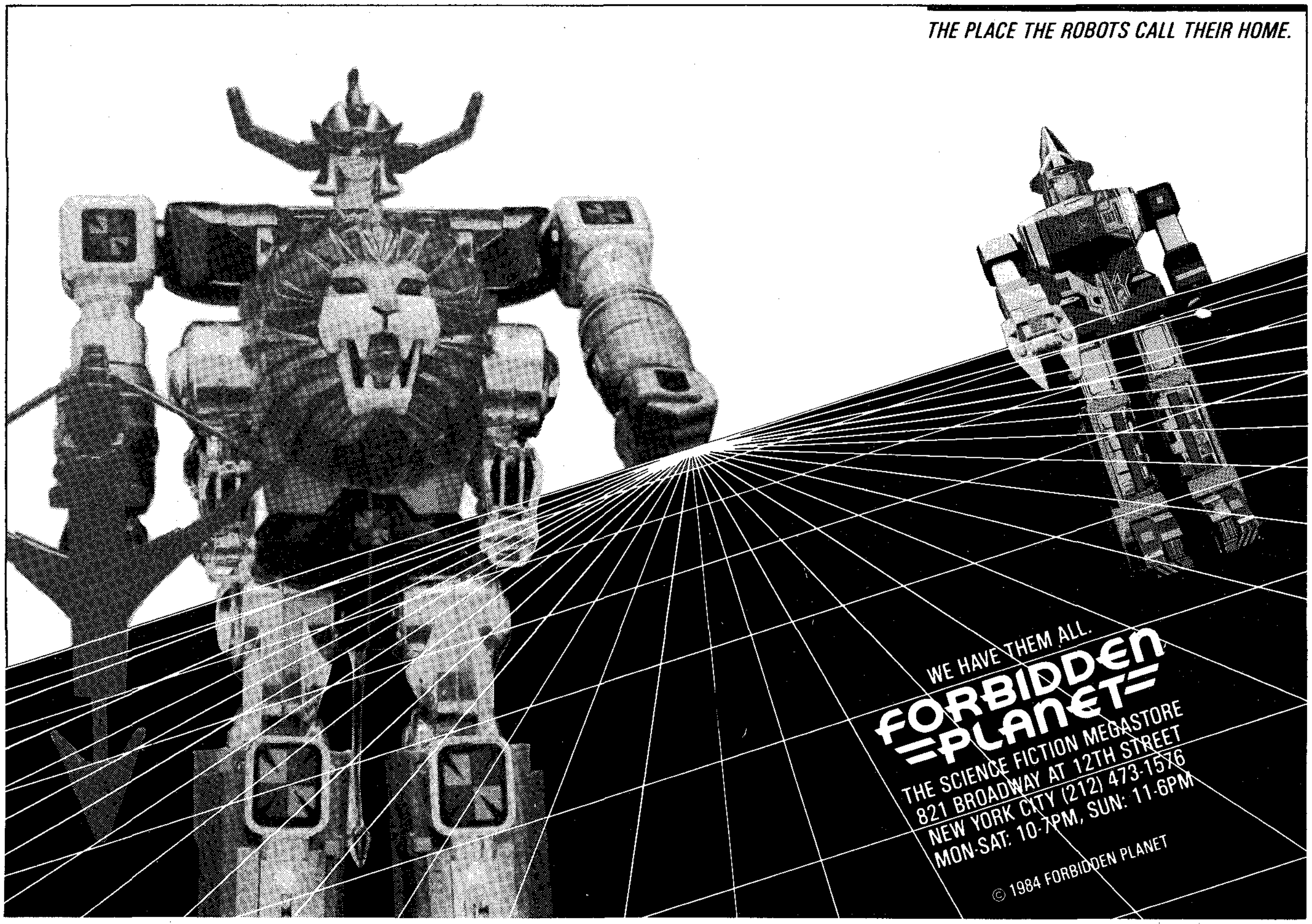
RACHEL HARMS DANCE COMPANY—An "Inner Workings" concert showing behind-the-scenes making of a dance. Robert Denvers School, 221 W. 61st St. (4th floor) (691-5591). 11/30 and 12/1 at 8:30. $5.50.

SENIOR SEMINAR DANCE CONCERT—Choreographic works by dance majors at the college. Marymount Manhattan College, 221 E. 71st St. (472-3800, ext. 573). 11/29 at 3, 8. Free.

TOKUNGA DANCE KO—Program of Japanese culture and dance. Memorial Library Auditorium, University Ave. & W. 181st St., Bronx (220-6312). 11/29 at noon. Free.

RIVERSIDE DANCE FESTIVAL—11/29, 12/1 & 2 at 8: Morocco and the Casbah Dance Experience. 11/30 at 8, 12/1 & 2 at 2, Inner City Ensemble Theatre and Dance Company. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.

WENDY OSSERMAN DANCE COMPANY—*Zones, Painting Dance, Women's Duet, Men's Duet, Solo,* and *Quartet.* St. Mark's Church, 10th St. & Second Ave. (924-0077). 11/29-12/2 at 8:30. $7.


THE PLACE THE ROBOTS CALL THEIR HOME.
WE HAVE THEM ALL.
FORBIDDEN PLANET
THE SCIENCE FICTION MEGASTORE
821 BROADWAY AT 12TH STREET
NEW YORK CITY (212) 473-1576
MON-SAT: 10-7PM, SUN: 11-6PM
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TELEVISION

Daytime, Nov. 28-30 and Dec. 3-4

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
212-484-1100
Ⓝ **UPTOWN**
212-942-7200
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Thu/Dot and the Bunny
Tue/Movie: Where the Lilies Bloom
Ⓢ Thu/The First Christmas
Fri/Faerie Tale Theatre (cc)

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Wed/National Geographic Special: Monkeys, Apes, and Man
Fri/Braingames
Mon/Minors
Ⓢ Wed/Movie: The Right Stuff (cc)
Thu/Movie: Run Rebecca, Run!
Tue/Nestor, the Long-Eared Christmas Donkey

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
Ⓗ Fri/Movie: Stroker Ace
Ⓢ Fri/Faerie Tale Theatre (cc)
Mon/Movie: Christmas Lilies of the Field
Tue/Dot and Santa Claus

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock
Thu/Paddington Goes to School
Mon/Movie: Raggedy Man

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/Movie: Stroker Ace
Thu/Movie: Yes, Giorgio
Tue/Not *Necessarily* the News
Ⓢ Thu/Movie: The Grey Fox
Fri/Movie: Hans Christian Andersen
Ⓦ Wed/Movie: Raiders of the Lost Ark
Fri/Movie: A Boy Named Charlie Brown
Mon/Movie: Moon Madness
Tue/Movie: The Wild Pony

8:15
Ⓦ Thu/Movie: Goldy

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Superfriends
Ⓗ Tue/Movie: Daffy Duck's Movie
Ⓢ Tue/Movie: Courage of Black Beauty

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
Ⓗ Fri/Emmet Otter's Jug-Band Christmas
Ⓢ Mon/Dean Martin in London

9:15
Ⓦ Mon/Making of "Raiders of the Lost Ark"

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley
Ⓗ Mon/Coming Attractions
Ⓦ Tue/Movie: The Funny Farm

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple
Ⓗ Wed/Movie: The Ballad of Gregorio Cortez
Thu/Movie: Six Weeks
Fri/Movie: On the Waterfront
Mon/Movie: Goin' Coconuts
Tue/Movie: Kiss Me Goodbye
Ⓢ Wed/Movie: Easy to Love
Thu/Movie: The Actress
Fri/Movie: Young Bess
Mon/Movie: A Life of Her Own
Tue/Movie: On the Town
Ⓦ Wed/Movie: A Star Is Born
Thu/Movie: Frances
Fri/Movie: That Championship Season

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family
Ⓦ Mon/Movie: Private School

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
Ⓦ Tue/Movie: The House on Sorority Row

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓢ Thu/Movie: Best Friends

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/The Investigators
Thu/Video Jukebox
Fri/Movie: The Secret of N.I.M.H.
Mon/Olivia Newton-John in Concert
Tue/Freddy the Freeloader's Christmas Dinner
Ⓢ Wed/Movie: Stroker Ace
Fri/Paper Chase—The Second Year
Mon/Movie: Savannah Smiles
Tue/Robin Hood
Ⓦ Fri/Movie: The Funny Farm
Mon/Movie: Wavelength

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: Wild Rovers (1971). William Holden, Ryan O'Neal.
Thu/Movie: Sidekicks (1974). Lou Gossett, Larry Hagman.
Fri/Movie: Firecreek (1968). James Stewart, Henry Fonda.
Mon/Movie: Zandy's Bride (1974). Liv Ullman, Gene Hackman.
Tue/Movie: Up the Sandbox (1972). Barbra Streisand, David Selby.
Ⓗ Wed/Movie: Annie
Thu/Movie: Waltz Across Texas
Ⓦ Thu/Movie: The King of Comedy
Tue/Movie: Eddie and the Cruisers

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
Ⓗ Tue/Talking Sex . . . With You Kids
Ⓢ Fri/Faerie Tale Theatre (cc)

1:30
❷ As the World Turns
Ⓗ Fri/The Investigators
Mon/Movie: The Ballad of Gregorio Cortez
Tue/Movie: Defiance
Ⓢ Thu/Movie: "Master Harold" . . . and the Boys

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
⓫ Thu/Little Rascals
Ⓗ Fri/Movie: Stroker Ace
Ⓢ Wed/Movie: Treasure in the Caves
Fri, Mon/Movie: Hans Christian Andersen
Tue/Movie: "Master Harold" . . . And the Boys
Ⓦ Wed/Movie: Dynamite Chicken
Fri/Movie: An Officer and a Gentleman
Mon/Movie: Joysticks

2:15
❺ Popeye
Ⓦ Tue/Movie: First Time

2:30
❷ Capitol
❺ Flintstones
❾ Tic Tac Dough
⓫ Wed–Fri/Tom and Jerry
Mon/Special: The Christmas Message
Tue/Special: A Family Circus Christmas
Ⓗ Thu/Dot and the Bunny
Ⓦ Thu/Movie: The House on Sorority Row

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
Ⓗ Wed/Freddie the Freeloader's Christmas Dinner

3:30
❺ Woody Woodpecker and Bugs Bunny
❾ Newlywed Game
⓫ Heathcliff
Ⓗ Mon/Coming Attractions
Tue/Video Jukebox
Ⓢ Thu/The First Christmas
Tue/Nestor, the Long-Eared Christmas Donkey
Ⓦ Wed/Movie: A Star Is Born

4:00
❷ Rockford Files
❹ Love Connection (except Fri)
Fri/Special: The Raccoons and the Lost Star
❺ Wed–Fri/Fat Albert
Mon, Tue/Special: Rainbow Brite
❼ Edge of Night
❾ Wed/Movie: Day of the Animals (1977). Christopher George, Leslie Nielsen.
Thu/Movie: The Bees (1978). John Saxon, John Carradine.
Fri/The Day of the Dolphin (1974). George C. Scott, Trish Van Devere.
Mon/Movie: The Ambushers (1967). Dean Martin, Senta Berger.
Tue/Movie: Masquerade (1965). Cliff Robertson, Jack Hawkins.
⓫ Voltron
Ⓗ Wed, Fri/Fraggle Rock
Thu/Paddington Goes to School
Mon/Minors
Tue/Movie: Daffy Duck's Movie
Ⓢ Wed/Movie: Black Beauty
Thu/Movie: Starstruck
Fri/Nestor, the Long-Eared Christmas Donkey
Mon/Pinocchio's Christmas
Tue/The Monsters' Christmas
Ⓦ Thu/Movie: Frances
Mon/Movie: Private School
Tue/Movie: The Funny Farm

4:15
Ⓦ Fri/Movie: That Championship Season

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ New York Style
⓫ Happy Days
Ⓗ Wed/National Geographic Special: Monkeys, Apes, and Man
Thu/Movie: Six Weeks
Fri/Braingames
Ⓢ Thu/Movie: Run Rebecca, Run!
Fri/Movie: The Old Curiosity Shop

4:45
⓭ Mon, Tue/Electric Company

4:55
⓭ Wed–Fri/Electric Company

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
Ⓗ Fri/Movie: On the Waterfront
Mon/The Trolls and the Christmas Express
Ⓢ Mon/Movie: Christmas Lilies of the Field
Tue/Movie: The Best Years of Our Lives

5:25
⓭ Mon, Tue/3-2-1 Contact (cc)

5:30
⓭ Wed–Fri/3-2-1 Contact (cc)
Ⓗ Wed/Movie: Stroker Ace
Mon/Movie: Goin' Coconuts
Tue/Movie: Where the Lilies Bloom
Ⓢ Wed/Movie: Gold Is Where You Find It
Ⓦ Mon/Movie: Moon Madness

Evening, Nov. 28-30 and Dec. 3-4

Wed., Nov. 28

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
Ⓦ Movie: Raiders of the Lost Ark

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓢ Faerie Tale Theatre (cc)

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ On the Money
🅗 Talking Sex . . . With Your Kids

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ Rituals
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie:** A Woman of Substance (1984). Deborah Kerr, Jenny Seagrove. A woman of humble beginnings works her way to up to a position of power and wealth while experiencing all that life offers. Part 1 (Part 2, Mon. & Wed., Dec. 3 & 5, 8 p.m.).
⓭ The Brain (cc)
㉑ All Creatures Great and Small
㉛ The Constitution: That Delicate Balance
🅗 **Movie:** The Glitter Dome (cc)
🅝 Berlin Alexanderplatz (Parts 10–12)
🅢 **Movie:** Stroker Ace
🅦 **Movie:** Gandhi

8:30
❷ Dreams
❺ P.M. Magazine
❾ **Special:** Dealers in Death—Murder and Mayhem in America. A look at America's most-wanted criminals.

9:00
❷ **Movie:** Death Hunt (1981). Charles Bronson, Lee Marvin. A reclusive fur trapper accused of murder is pursued through Arctic wilderness by a relentless Mounty.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ Survival Special (cc)
㉑ To the Manor Born
㉛ Small Business My Way

9:30
❹ It's Your Move
❾ **Hockey:** Islanders vs. Calgary Flames
㉛ Non-Fiction Television

9:45
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ Harry S. Truman: Plain Speaking
🅗 **Movie:** Raiders of the Lost Ark (cc)
🅢 **Movie:** Pink Motel

10:10
㉑ Good Neighbors

10:30
⓫ News
㉑ Only When I Laugh
㉛ Last of the One Night Stands

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
🅝 **Movie:** Come and Get It

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
⓫ Honeymooners
㉑ Latenight America
🅢 **Movie:** . . . All the Marbles
🅦 **Movie:** Escape 2000

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Good Neighbors
🅗 **Movie:** Nightmares

12:30
❷ **Movie:** Deliver Us From Evil (1973). George Kennedy, Jan-Michael Vincent.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

1:00
❼ **Movie:** The Bramble Bush (1960). Richard Burton, Barbara Rush.
❾ The Saint
⓫ Twilight Zone
🅝 **Movie:** The Delinquent
🅦 **Movie:** Ring of Desire

1:25
🅢 **Movie:** Monty Python's The Meaning of Life

1:30
❹ News
❺ **Special:** Investment of the '80s
⓫ News

1:50
🅗 The Investigators

2:00
❷ News
❹ Jeopardy
❺ **Movie:** Madame Curie (1944). Greer Garson, Walter Pidgeon.
❾ Joe Franklin
⓫ Christian Children's Fund

2:25
🅗 **Movie:** Star 80 (cc)

2:30
❹ Sally Jessy Raphael
⓫ Space: 1999
🅦 **Movie:** Dynamite Chicken

3:00
❹ Mary Tyler Moore
❺ CardioSat
❼ Guilty or Innocent
❾ **Movie:** I Accuse (1958). Jose Ferrer, Viveca Lindfors.

3:15
🅢 Paper Chase—The First Year

3:30
❹ Mary Tyler Moore
❺ RNSat
⓫ Kung Fu

4:00
❹ Mary Tyler Moore

4:15
🅗 **Movie:** A Night in Heaven
🅢 **Movie:** Treasure in the Caves

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Nov. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ **Special:** The Smurfs and the Magic Flute
⓭ New Jersey Nightly News
㉑ On the Money (cc)

6:15
🅦 **Movie:** Goldy

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
🅗 Coming Attractions
🅢 **Movie:** The Grey Fox

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek
🅗 Comedy Playhouse: Greater Tuna

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ This Old House

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ 20/20 (cc)
❾ News 9: Prime Time
⓫ **Movie:** The Last Hard Man (1976). Charlton Heston, James Coburn.
⓭ Innovation
㉑ Survival Special (cc)
㉛ Heritage: Civilization and the Jews
🅗 Inside NFL
🅝 Berlin Alexanderplatz (Parts 13–Epilogue)
🅢 **Movie:** "Master Harold" . . . And the Boys
🅦 **Movie:** Animal Crackers

8:30
❹ Family Ties
❺ P.M. Magazine
❾ **Movie:** Night Creature (1979). Donald Pleasance, Nancy Kwan.
⓭ Newton's Apple

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ **NFL Football:** Washington Redskins vs. Minnesota Vikings
⓭ Mystery!: Partners in Crime (cc)
㉑ Wild America (cc)
㉛ The Living Maya
🅗 **Movie:** Monty Python's the Meaning of Life

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
⓭ Non-Fiction Television
㉑ Best of the Grand Ole Opry
㉛ Tony Brown's Journal
🅢 Brothers (cc)
🅦 **Movie:** The King of Comedy

10:30
⓫ News
㉛ America's Black Forum
🅢 Best of Bizarre (cc)

10:45
❾ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
🅗 Soldiers in Hiding
🅝 **Movie:** Danton
🅢 **Movie:** A Night in Heaven (cc)

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 MIDNIGHT
❷ **Movie:** The Baby Maker (1970). Barbara Hersey, Colin Wilcox-Horne.
❼ News
❾ Racing from Yonkers
⓫ Star Trek
⓭ Masterpiece Theatre: The Barchester Chronicles (cc)
🅗 Coming Attractions
🅦 **Movie:** 8 to 4

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline
❾ How to Make It in America
🅗 **Movie:** The Wicked Lady
🅢 **Movie:** Star 80 (cc)

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone

1:15
🅦 **Movie:** The House on Sorority Row

1:30
❹ News
❺ Hogan's Heroes
❼ **Movie:** Playmates (1972). Alan Alda, Connie Stevens.
⓫ News
🅝 **Movie:** Joe's Bed-Stuy Barber Shop

2:00
❷ News
❹ Jeopardy
❺ **Movie:** White Heat (1949). James Cagney, Virginia Mayo.
❾ Joe Franklin
⓫ Space: 1999

2:15
🅗 **Movie:** Yes, Giorgio
🅢 **Movie:** All the Right Moves (cc)

2:30
❹ Sally Jessy Raphael

3:00
❹ Mary Tyler Moore
❼ Guilty or Innocent
❾ **Movie:** Go for Broke (1951). Van Johnson, Gianna Maria Canale.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore

3:50
🅢 **Movie:** Escape 2000

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:10
🅗 **Movie:** Waltz Across Texas

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:10
🅢 Brothers (cc)

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:45
🅢 **Movie:** Starstruck

5:55
🅗 Video Jukebox

Fri., Nov. 30

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Great Chefs of New Orleans
🅢 Robin Hood

6:15
🅦 **Movie:** A Boy Named Charlie Brown

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
🅗 Inside the NFL

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Last of the One Night Stands

8:00
❷ Dukes of Hazzard
❹ V
❺ Rituals
❼ Benson (cc)
❾ News 9: Prime Time
⓫ **Movie:** The Americanization of Emily (1964). James Garner, Julie Andrews.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: The Barchester Chronicles
🅗 **Movie:** All the Right Moves
🅝 **Movie:** Baby Doll
🅢 **Movie:** One From the Heart
🅦 **Movie:** Eddie and the Cruisers

8:30
❺ P.M. Magazine
❼ Webster (cc)
⓭ Wall $treet Week

9:00
❷ Dallas
❹ Hunter
❺ Merv Griffin
❼ Never Again (cc)
❾ **Basketball:** Knicks vs. Milwaukee Bucks
⓭ The Shakespeare Plays: Much Ado About Nothing (cc)
㉑ **Movie:** I'll Cry Tomorrow (1955). Susan Hayward, Jo Van Fleet.
㉛ Great Performances: Lincoln Center's 25th Anniversary

9:30
❼ Mr. Mom (cc)
🅗 **Movie:** Losin' It

10:00
❷ Falcon Crest
❹ Miami Vice
❺ News
❼ Matt Houston (cc)
⓫ News
🅝 **Movie:** A Streetcar Named Desire
🅢 **Movie:** Dressed to Kill
🅦 **Movie:** The Funny Farm

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ **Movie:** Gideon's Trumpet (1980). Henry Fonda, Jose Ferrer.

11:30
❷ **Movie:** Comes a Horseman (1978). James Caan, Jane Fonda.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ **Hockey:** Islanders vs. Winnepeg Jets
⓫ Honeymooners
㉑ **Movie:** Dinner at the Ritz (1937). Annabella, David Niven.
🅗 The Investigators
🅦 **Movie:** Summer of '72

12 MIDNIGHT
❼ ABC Rocks
⓫ Star Trek
🅗 **Movie:** The Glitter Dome (cc)
🅢 **Movie:** The Other Side of Midnight

12:15
🅝 **Movie:** America, America

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks

12:45
🅦 **Movie:** That Lucky Stiff

1:00
⓫ Twilight Zone

1:30
❺ America's Top Ten
⓫ News

1:40
🅗 **Movie:** Going Berserk

1:45
❷ Gret Record Album Collection

2:00
❹ News
❺ **Movie:** Death at Love House (1975). Robert Wagner, Kate Jackson.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold
🅦 **Movie:** An Officer and a Gentleman

2:15
❷ **Movie:** Maneater

SOLUTIONS TO LAST WEEK'S PUZZLES

S	O	R	T		S	T	A	G	N	A	T	I	O	N
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F	I	R	E	A	L	A	R	M		G	O	I	N	G
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R	O	C	K	S	T	E	A	D	Y		A	G	E	S

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N	E	A	R		N	A	M	E	D		L	A	F	R	I	C	A	I	N	E
T	O	G	G	L	E		A	L	G	A			U	R	G	E		G	A	D
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A	E	C			D	E	R	R	O	S	E	N	K	A	V	A	L	I	E	R
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A	R	I	S	T	A			B	E	C		A	T	E		E	S	N	E	
			M	A	D	A	M	E	B	U	T	T	E	R	F	L	Y			
	T	O	A	D		D	A	S		R	O	T			A	I	R	D	R	Y
N	E	V		I	T	I	N			E	M	I	R	A	T	E		I	O	U
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TELEVISION

(1973). Ben Gazzara, Sheree North.

2:30
4 Jeopardy
7 **Movie:** Secret of the Incas (1954). Charlton Heston, Robert Young.

2:45
S **Movie:** Rumble Fish

3:00
4 Sally Jessy Raphael
9 **Movie:** Border Incident (1950). Ricardo Montalban, George Murphy.
11 Kung Fu

3:10
H Inside the NFL

3:30
4 Music City USA
5 **Movie:** Terror Beneath the Sea (1970). Peggy Neal, Shinichi Chiba.

3:43
2 **Movie:** Remember (1970). Vince Edwards, Katherine Crawford.

4:00
4 Hit City
11 Abbott and Costello

4:15
H **Movie:** All the Right Moves

4:20
S Robin Hood

4:30
4 Mary Tyler Moore
7 Guilty or Innocent
11 Biography

5:00
4 Mary Tyler Moore
9 News
11 Life of Riley

5:30
2 Newsmakers
4 Here's Lucy
9 **Movie:** The She-Beast (1966). Barbara Steel, John Karlsen.
11 News

5:45
H The Investigators

Mon., Dec. 3

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Woodwright's Shop

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 This Old House (cc)
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Cityscope
S Faerie Tale Theatre (cc)
W Making of "Raiders of the Lost Ark"

7:30
2 Wheel of Fortune
4 **Special:** Christmas in Rockerfeller Center. Ben Vereen hosts the annual tree-lighting festivities.
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 International Edition
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 Rituals
7 Call to Glory
9 News 9: Prime Time
11 **Special:** A Woman of Substance (1984). Deborah Kerr, Barry Bostwick. Part 2 (Part 3, Mon. & Wed., Dec. 10 & 12, 8 p.m.).
13 A Christmas Memory
21 The Making of "Indiana Jones"
31 Holiday Champions: Thanksgiving Special
H **Movie:** Heart Like a Wheel
N **Movie:** La Traviata
S **Movie:** Savannah Smiles
W **Movie:** Wavelength

8:30
5 P.M. Magazine
9 **Movie:** Kismet (1955). Howard Keel, Ann Blyth.

9:00
2 Kate & Allie
4 **Movie:** Children in the Crossfire (1984). Charles Haid, Julia Duffy. Protestant and Catholic children from Northern Ireland, who might otherwise never have met, spend a summer in America which changes their lives.
5 Merv Griffin
7 **Monday Night Football:** Chicago Bears vs. San Diego Chargers
13 American Playhouse: A Matter of Principle. Alan Arkin, Barbara Dana. (cc)
21 **Movie:** Elvis (1979). Kurt Russell, Shelley Winters.
31 European Sports Highlights

9:30
2 Newhart
31 Looking East
W **Movie:** Gandhi

10:00
2 Cagney & Lacey
5 11 News
31 Ten Vietnam Vets
H Olivia Newton-John in Concert
N **Movie:** America, America
S **Movie:** A Night in Heaven (cc)

10:05
13 **Movie:** Father of the Bride (1950). Spencer Tracy, Elizabeth Taylor.

10:30
9 **Hockey:** Islanders vs. Vancouver Canucks
11 News

11:00
2 4 News
5 Taxi
11 Odd Couple

11:30
2 Simon & Simon
4 Best of Carson
5 Charlie's Angels
11 Honeymooners
H Coming Attractions
S **Movie:** Lunch Wagon

12 MIDNIGHT
7 News
11 Star Trek
H **Movie:** Zapped!

12:10
13 MacNeil/Lehrer Newshour

12:30
2 McMillan & Wife
4 David Letterman
5 Starsky and Hutch
7 Nightline

12:45
W **Movie:** Come Play With Me

1:00
7 Entertainment Tonight
9 The Saint
11 Twilight Zone
N **Movie:** Umberto D
S Miss Pat Collins' 20th Anniversary Show

1:30
4 9 News
5 Hogan's Heroes
7 **Movie:** In Like Flint (1967). James Coburn, Lee J. Cobb.
11 News

1:45
H **Movie:** Star 80 (cc)

2:00
2 News
4 Jeopardy
5 Healthbeat Magazine
9 Joe Franklin
11 Christian Children's Fund

2:05
S **Movie:** Escape 2000

2:15
W **Movie:** Joysticks

2:30
4 Sally Jessy Raphael
5 Best of Midday
11 Space: 1999

3:00
4 Mary Tyler Moore
9 **Movie:** A Hatful of Rain (1957). Eva Marie Saint, Don Murray.

3:30
4 Mary Tyler Moore
5 Off the Set
11 Kung Fu
S **Movie:** A Night in Heaven (cc)

3:35
H **Movie:** Monty Python's The Meaning of Life

3:40
7 Guilty or Innocent

4:00
4 Mary Tyler Moore

4:30
4 Here's Lucy
11 Biography

5:00
4 More Real People
9 News

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
H The Trolls and the Christmas Express
S Pinocchio's Christmas

Tue., Dec. 4

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Alpine Ski School
W **Movie:** The Wild Pony

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 How to Play the Piano Despite Years of Lessons (Lesson 7)
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 All About TV

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Hockey:** Devils vs. Washington Capitals
11 News
21 Nightly Business Report
31 Colorsounds
H Braingames

8:00
2 AfterMASH
4 A-Team
5 Rituals
7 Three's a Crowd (cc)
11 **Movie:** Mahogany (1975). Diana Ross, Billy Dee Williams. A young black woman finds success as a model and fashion designer, but endangers her relationship with the man she loves.
13 Nova (cc)
21 **Movie:** Becket (1964). Richard Burton, Peter O'Toole.
31 Voyage of the Mimi
H **Movie:** Kiss Me Goodbye
N **Movie:** The Loneliness of the Long Distance Runner
S Paper Chase—The Second Year
W **Movie:** Eddie and the Cruisers

8:30
5 P.M. Magazine
7 Who's the Boss (cc)
31 The Sea: A Quest for Our Future

9:00
2 **Movie:** TBA
4 **Movie:** TBA
5 Merv Griffin
7 **Special:** The Barbara Walters Special (cc)
13 National Geographic Special (cc)
S **Movie:** One From the Heart

9:30
31 Now Tell Us About the War

10:00
4 Remington Steele
5 9 11 News
7 Paper Dolls (cc)
13 Harry Chapin in Concert
H Not *Necessarily* the News
N **Movie:** Three Penny Opera
W **Movie:** Coup de Torchon

10:30
9 New Jersey Report
11 News
31 Creativity with Bill Moyers
H Video Jukebox

11:00
2 4 7 News
5 Taxi
9 Phil Silvers

⓫ Odd Couple
㉑ Masterpiece Theatre: The Barchester Chronicles
🅗 Movie: Spring Break
🅢 Brothers (cc)

11:15
⓭ The Constitution: That Delicate Balance

11:30
❷ Fall Guy
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
🅢 Best of Bizarre (cc)

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
🅢 Movie: The Other Side of Midnight

12:15
⓭ MacNeil/Lehrer Newshour
🅝 Movie: The Boat Is Full
🅦 Movie: Tempting Roommates

12:30
❷ Columbo
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:45
🅗 Movie: The Wicked Lady

1:00
❼ Movie: Goodnight, My Love (1973). Richard Boone, Michael Dunn.
❾ The Saint
⓫ Twilight Zone

1:30
❹ News
❺ Hogan's Heroes
⓫ News
🅦 Movie: First Time

2:00
❷ News
❹ Jeopardy
❺ Movie: Sudden Terror (1971). Mark Lester, Lionel Jeffries.
❾ Joe Franklin
⓫ Space: 1999

2:30
❹ Sally Jessy Raphael
❼ Guilty or Innocent
🅗 Movie: The Glitter Dome

2:50
🅢 Movie: Sex Games of the Very Rich

3:00
❹ Mary Tyler Moore
❾ Movie: Viva Zapata! (1952). Marlon Brando, Anthony Quinn.
⓫ Kung Fu

3:15
🅦 Movie: The Funny Farm

3:30
❹ Mary Tyler Moore

3:58
❺ Surgsat

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:10
🅗 Movie: Defiance
🅢 Movie: Pink Motel

4:23
❺ Eyesat

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:40
🅢 The Monsters' Christmas

5:55
🅗 Not *Necessarily* the News

Weekend, Dec. 1-2

Sat., Dec. 1

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report

6:30
❹ Kidalittles
❺ Popeye
⓫ Wild Kingdom
🅗 Freddy the Freeloader's Christmas Dinner
🅢 Runaway Island

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Voltron
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Heathcliff
🅗 Movie: To Be or Not to Be

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Superpowers
❾ Meet the Mayors
⓫ Return to the Planet of the Apes
⓭ Wall $treet Week
🅢 Movie: Easy to Love

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)

10:00
❷ Pole Position
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
🅗 Inside the NFL
🅦 Movie: Splendor

10:30
❷ Saturday Supercade
❹ Alvin and the Chipmunks
❼ Wolf Rock TV
🅢 Movie: Raffles

11:00
❹ Kidd Video
❼ New Scooby-Doo Mysteries
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 Coming Attractions

11:15
🅦 Movie: The Bridge on the River Kwai

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles
⓭ Open Mind
🅗 Movie: The King of Comedy

12 NOON
❷ **College Football: Oklahoma vs. Illinois**
❹ Spider-Man and His Amazing Friends
❺ Big Valley
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ Special: A Christmas Carol (Animated)
⓭ The Constitution: That Delicate Balance (cc)
㉑ Gourmet Cooking
🅢 Movie: Kiss Me Goodbye

12:30
❹ Going Bananas
❼ American Bandstand
㉑ Kathy's Kitchen

1:00
❹ **College Basketball: UCLA vs. DePaul**
❺ Fame
❾ Movie: Tarzan, the Ape Man (1932). Johnny Weissmuller, Maureen O'Sullivan.
⓭ Harry S. Truman: Plain Speaking
㉑ Great Chefs of New Orleans

1:30
❼ New York Hot Tracks
⓫ Movie: McHale's Navy (1964). Ernest Borgnine, Joe Flynn.
㉑ Square Foot Gardening
🅗 Not *Necessarily* the News

2:00
❺ Starsky and Hutch
⓭ American Playhouse: Testament
🅗 Movie: Annie
🅢 Runaway Island
🅦 Movie: Lone Wolf McQuade

2:15
㉑ Motorweek

2:30
❼ Greatest Sports Legends

2:45
㉑ Gourmet Cooking

3:00
❹ PBA Bowling
❺ Movie: The Student Prince (1954). Ann Blyth, Edmund Purdom. A young royal heir falls in love with a barmaid while at school.
❼ Race for Number 1
❾ Movie: Zorro (1975). Alain Delon, Stanley Baker.

3:25
㉑ Kathy's Kitchen

3:30
❼ **CFA Football: TBA**
⓫ Puttin' on the Hits

3:35
⓭ Glenn Miller: A Moonlight Serenade

4:00
⓫ Lifestyles of the Rich and Famous
㉑ Great Chefs of New Orleans
🅢 Movie: Without a Trace
🅦 Movie: Last Plane Out

4:30
❹ Sportsworld
㉑ This Old House (cc)
🅗 Movie: Threshold

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓫ Love Boat
㉑ The Making of a Continent

5:30
⓭ The Greatest Adventure: The Story of Man's Voyage to the Moon

6:00
❷ ❹ News
❺ Blue Knight
❾ Battlestar Gallactica
⓫ Star Trek
㉑ The Constitution: That Delicate Balance (cc)
🅢 🅦 Movie: Kiss Me Goodbye

6:30
❷ ❹ News
⓭ Vanishing Giants. A look at the great whales off the California coast.
㉛ Voyage of the Mimi
🅗 Coming Attractions

7:00
❷ ❼ News
❹ Special: Heisman Award Program
❺ Too Close for Comfort
❾ News 9: Weekend
⓫ Dance Fever
⓭ The Dolphin Touch. A study of the relationship between man and dolphins.
㉑ Inside Albany
㉛ Voyage of the Mimi
🅗 Freddie the Freeloader's Christmas Dinner

7:30
❷ Muppets
❺ Archie Bunker's Place
❼ Weekend Style
❾ Racing From Aqueduct
⓫ At the Movies
㉑ Wall $treet Week
㉛ European Journal

8:00
❷ Airwolf
❹ Diff'rent Strokes
❺ Movie: Love Me Tender (1956). Elvis Presley, Richard Egan.
❼ T.J. Hooker (cc)
❾ Hockey: Rangers vs. Toronto Maple Leafs

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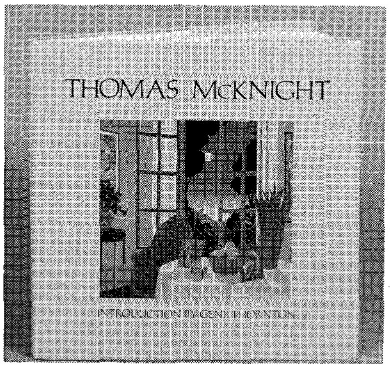

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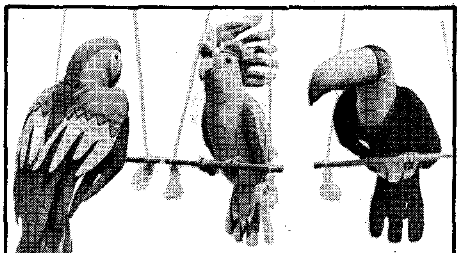

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DEALER INQUIRIES WELCOME

⓫ Movie: Bye, Bye Braverman (1968). George Segal, Jack Warden.
⓭ The Making of "Indiana Jones"
㉑ Glenn Miller: A Moonlight Serenade
㉛ Heritage: Civilization and the Jews
🅗 Movie: To Be or Not to Be
🅝 Movie: Woman in Flames
🅢 Movie: Silkwood (cc)
🅦 Movie: Richard Pryor . . . Here and Now

8:30
❹ Double Trouble

9:00
❷ Mike Hammer
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Film on Film: Ingrid
㉛ Mystery!: Partners in Crime (Part 1)

9:30
❹ Spencer

10:00
❷ Cover-Up
❹ Partners in Crime
❺ ⓫ News
❼ Finder of Lost Loves
㉑ Jukebox Saturday Night Arts Showcase '84
🅗 Not *Necessarily* the News
🅝 Movie: Vincent, Francois, Paul and the Others
🅦 Movie: The Mack

10:15
🅢 Paper Chase

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ Movie: Cousin, Cousine (1975). Marie-Christine Barrault.
🅗 The Hitchhiker

11:00
❷ ❹ ❼ News
❺ Movie: Ninotchka (1939). Greta Garbo.
❾ Burns and Allen
⓫ Tales From the Darkside

11:30
❹ Saturday Night Live
❼ World News Tonight — The Weekend Report (cc)
❾ Racing From Yonkers
⓫ Honeymooners
🅢 Movie: Pink Motel
🅦 Movie: Laura's Desires

11:45
❷ Sports People
❼ Movie: Soylent Green (1973). Charlton Heston.

12 MIDNIGHT
❷ Movie: A Double Life (1978). Dack Rambo.
❾ All-Star Wrestling
⓫ Puttin' on the Hits

12:15
Movie: Vortex

12:30
⓫ Twilight Zone

12:45
🅦 Movie: Confessions of a Young American Housewife

12:55
🅗 Movie: Nightmares

1:00
❹ Rock-n-America
❾ Movie: The Cursed Medallion (1975). Richard Johnson, Joanna Cassidy.
⓫ At the Movies
㉑ Movie: The Fabulous Dorseys (1947). Tommy Dorsey, Jimmy Dorsey.
🅢 Movie: Monty Python's The Meaning of Life

1:15
❺ Movie: Matchless (1967). Patrick O'Neal.

1:30
⓫ News

1:40
❼ Movie: The Reincarnation of Peter Proud (1975). Michael Sarrazin, Jennifer O'Neil.

2:00
❹ TBA
⓫ One Step Beyond

2:07
❷ Music Magazine

2:15
🅦 Movie: The Bridge on the River Kwai

2:30
⓫ Movie: Generation (1969). Kim Darby.

2:37
❷ Movie: The Storyteller (1977). Martin Balsam.
🅗 Movie: Sophie's Choice

2:50
🅢 Movie: Without a Trace

3:00
❹ Gavin/Lott
❾ Movie: They Live by Night (1949). Farley Granger.
㉑ Last of the One Night Stands

3:30
❹ Mary Tyler Moore
㉑ Music of the Big Bands

4:00
❹ Mary Tyler Moore

4:30
⓫ Biography
㉑ Movie: This Is the Army (1943). George Murphy, Joan Leslie.
❷ Movie: Amateur Night at the Dixie Bar and Grill (1979). Jamie Farr.

5:00
❾ News
⓫ Life of Riley
🅢 Movie: Raffles

5:15
🅗 Not *Necessarily* the News

5:30
❾ Point of View
⓫ News

5:50
❺ Time for Timothy

Sun., Dec. 2

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 Movie: The Color of Friendship

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅢 Nestor, the Long-Eared Christmas Donkey

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
㉑ Movie: Stage Door Canteen (1943). Cheryl Walker, William Terry.
🅗 Movie: Orca
🅢 Run Rebecca, Run!

7:30
❷ Captain Kangaroo
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
⓭ Mister Rogers'

8:00
❷ Way to Go
❹ NFL Week in Review
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)

8:30
❷ For Our Times
❹ Today in New York
❼ World of Photography
❾ Day of Discovery
⓫ Pink Panther
🅗 Movie: Six Weeks
🅢 Movie: Treasure Island

8:55
⓭ Sesame Street (cc)

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ Movie: Yellow Subarine (1968). The Beatles.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
㉑ Movie: Private Buckaroo (1942). The Andrews Sisters.

9:30
❹ Positively Black
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi (cc)
🅦 Movie: All the President's Men

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
㉑ Movie: Argentine Nights (1940). Ritz Brothers, Andrews Sisters.
🅗 Emmet Otter's Jug-Band Christmas
🅢 Movie: Two of a Kind (cc)
⓭ The Dolphin Touch

11:00
❷ Taking Advantage
❹ First Estate
❺ Movie: Call Me Bwana (1963). Bob Hope.
❾ Make Peace With Nature
⓫ Movie: Comin' Round the Mountain (1951). Bud Abbot, Lou Costello.

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week
❾ Rex Humbard
⓭ The Making of "Indiana Jones"
🅗 Fraggle Rock

12 NOON
❷ Channel 2 the People
❹ Meet the Press
❾ Robert Schuller (cc)
㉑ Systems Organizations
🅗 Movie: The Right Stuff (cc)
🅢 Paper Chase

12:30
❷ NFL Today
❹ Special: Scrooge's Rock 'n' Roll Christmas
❼ Eyewitness News Conference
⓫ Movie: My Friend Irma (1949). Diana Lynn.
㉑ Last of the One Night Stands
🅦 Movie: The Conqueror

12:55
⓭ Wonderworks (cc)

1:00
❷ Football: Giants vs. Jets
❹ Special: A Gift of Song
❺ Movie: Zebra in the Kitchen (1965). Jay North.
❼ Like It Is
❾ Movie: Eagles Over London (1972). Van Johnson.
㉑ Movie: Follow the Boys (1944). Marlene Dietrich.
🅢 Movie: Gold Is Where You Find It

2:00
❹ Super Chargers
❼ Crisis Theatre
⓭ Bits and Bytes

2:30
❹ History of the Forward Pass
⓫ Movie: Killer by Night (1971). Robert Wagner.
⓭ *Bits and Bytes*
🅢 Movie: The Grey Fox
🅦 Movie: Brainwaves

2:55
⓭ The Greatest Adventure: The Story of Man's Voyage to the Moon

3:00
❹ NFL Pro Magazine
❺ Movie: A Thunder of Drums (1961). Richard Boone, George Hamilton.
❼ Movie: Peyton Place (1957). Lana Turner.
❾ Movie: The Crazies (1976). Lane Carroll.

3:30
❹ NFL '84
🅗 Movie: Orca

3:55
⓭ Film on Film: Ingrid

4:00
❹ Football: L.A. Raiders vs. Miami Dolphins
㉑ Jukebox Saturday Night
🅢 Movie: Man, Woman and Child
🅦 Movie: Raiders of the Lost Ark

4:30
❷ Movie: Corey: For the People (1977). John Rubinstein.
⓫ Movie: The Sun Also Rises (1957). Tyrone Power, Errol Flynn.

5:00
❺ Fame
❾ Buck Rogers
🅗 Emmet Otter's Jug-Band Christmas

5:25
⓭ The Brain (cc)

6:00
❷ ❼ News
❺ Movie: Return of the Rebels (1981). Barbara Eden, Don Murray.
❾ Battlestar Galactica
㉑ Glenn Miller: A Moonlight Serenade
🅗 Movie: Daffy Duck's Movie
🅢 Movie: Treasure Island
🅦 Movie: Savannah Smiles

6:30
❷ ❼ News
⓭ The Snow Queen: An Ice Ballet. John Curry, Dorothy Hamill.
㉛ Searching

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
㉛ Cityscope

7:30
❹ Punky Brewster
㉛ Washington Week in Review
🅗 Fraggle Rock

8:00
❷ Special: Kenny and Dolly: A Christmas to Remember
❹ Knight Rider
❺ Star Search '85
❼ Hardcastle and McCormick (cc)
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Movie: This Is the *Army* (1943). *George* Murphy, Joan Leslie.
㉛ The Brain
🅗 Movie: Silkwood (cc)
🅝 Movie: The Day They Robbed the Bank of England
🅢 Movie: Two of a Kind (cc)
🅦 Movie: Promises in the Dark

9:00
❷ Special: The Ninth Annual Circus of the Stars
❹ Movie: Fort Apache, the Bronx (1981). Paul Newman, Edward Asner.
❺ Special: North District. An inside look at Northern New Jersey's toughest area, and at the police precinct assigned to protect it.
❼ Movie: Escape From Alcatraz (1979). Clint Eastwood, Patrick McGoohan. (cc)
❾ New Jersey Report
⓫ Special: Cher: A Celebration at Caesar's
⓭ Masterpiece Theatre: The Barchester Chronicles (cc)
㉛ Why in the World

9:30
❾ Nine on New Jersey
㉛ Eye on Dance

10:00
❺ News
❾ Meet the Mayors
⓫ News
㉛ Ramblin'
🅝 Movie: Up in Arms
🅢 Brothers (cc)
🅦 Movie: Kiss Me Goodbye

10:10
⓭ *Masterpiece* Theatre: The Barchester Chronicles (cc)

10:15
🅗 First and Ten

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
㉑ Movie: Stage Door Canteen (1943). Cheryl Walker, William Terry.
🅢 Best of Bizarre (cc)

11:00
❷ ❹ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
🅗 Movie: A Night in Heaven
🅢 Movie: The Grey Fox

11:15
⓭ Movie: Jabberwocky (1977). Michael Palin.

11:20
❼ News

11:30
❹ George Michael's Sports Machine
❺ David Susskind
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
🅦 Movie: Kinky Ladies of Bourbon Street

11:50
❼ World News Tonight

12 MIDNIGHT
❷ Barnaby Jones
❾ Jimmy Swaggart
⓫ Star Trek
🅝 Movie: Come and Get It

12:05
❼ Sports Special

12:20
❼ Movie: Green Slime (1969). Robert Horton.

12:30
❹ The Greatest American Hero
🅗 Movie: Independence Day

12:35
🅢 Movie: Going Berserk

1:00
❷ Barnaby Jones
❾ Movie: So This Is Love (1953). Kathryn Grayson.
⓫ Tales From the Darkside

1:30
❹ America's Choice
❺ Special: Rockingham 500
⓫ News

2:00
⓫ Wall Street Journal
🅢 Movie: Man, Woman and Child

2:10
❼ Movie: The Boy Who Cried Wolf (1973). Kerwin Matthews, Elaine Devry.
🅗 Movie: Nightmares

2:30
❹ Positively Black

2:35
🅗 Movie: Orca

3:00
❹ First Estate
❾ Movie: Sea Devils (1937). Victor McLagen.

3:50
🅢 Movie: Two of a Kind (cc)

4:10
🅗 Movie: Silkwood (cc)

5:00
❾ News

5:30
❼ Morning Stretch
❾ Joe Franklin
🅢 Best of Bizarre (cc)

RADIO HIGHLIGHTS

Wed., Nov. 28

3:00/WNCN—Weber: Oberon: Ov; **R. Strauss:** Burleske for Piano & Orch in d.

WNYC—Cage: Sonatas & Interludes for Prepared Piano.

4:04/WQXR-AM/FM—C.P.E. Bach: Trio Sonata in G; **Liszt:** Hungarian Rhapsody #5.

6:00/WNCN—Corelli: Cto Grosso in g, Op.6, #8 "Christmas"; **J. Strauss Jr.:** Blue Danube: Ballet Suite.

7:00/WNCN—Anniversary Concert. **Anton Rubinstein.** Melody in F, Op.3, #1; Romance in E-Flat, Op.44, #1; Cto for Piano #3 in G, Op.45; Reve Angelique, Op.10, #22.

7:03/WQXR-AM/FM—Boccherini: Oboe Qnt in D, Op.45; **Mozart:** Sym in G.

7:30/WNYC—Villa-Lobos: Erosion; **Chabrier:** Suite pastorale; **Schuller:** 7 Studies on Themes of Paul Klee.

8:00/WNCN—Valentine: Cto for Flute in B-Flat; **Schutz:** Small Sacred Concert; **Czerny:** Fantasia Concertante for Piano, Flute & Cello, Op.256.

8:05/WQXR-AM/FM—Mendelssohn: Piano Cto #2 in d, Op.40; **Britten:** 4 Sea Interludes & Passacaglia from Peter Grimes.

9:00/WNCN—Wagner: The Flying Dutchman: Ov; **Haydn:** Missa Brevis in F; **Sibelius:** The Tempest: Suite #1.

10:00/WNYC—Husa: Evocations de Slovaquie; Reflections of Romania.

Thurs., Nov. 29

3:00/WNCN—MacDowell: Woodland Sketches, Op.51; **A. Scarlatti:** O Magnum Mysterium; **Paganini:** Cto for Violin #4 in d.

WNYC—1904 recordings by Allessandro Moreschi, the only castrato on record.

4:04/WQXR-AM/FM—Bach: Oboe Sonata in g; **Haydn:** Andante & Variations in f; **Sibelius:** Valse Triste from Kuolema.

6:00/WNCN—Kabalevsky: Piano Pieces for Children; **Verdi:** Don Carlo: Ballet Music; **Prokofiev:** Cto for Piano #1 in D-Flat, Op.10.

7:00/WNCN—Anniversary Concert. **Gaetano Donizetti.** Il Duca D'alba: Angelo Castro e Bel; Cto for English Horn in G; Sonata for Flute & Harp; L'Elisir d'Amore; Torquato Tasso: Arias.

WNYC—Martinu: Fantaisies symphonique; **Bax:** Ov to a Picaresque Comedy; **Berlioz:** Roman Carnival Ov.

7:03/WQXR-AM/FM—Vivaldi: Cto for 2 Horns & Strings in F; **Sibelius:** Karelia Suite.

8:00/WNCN—Myslivecek: Qnt #3 in C; **C. Stamitz:** Cto for Clarinet #3 in B-Flat; **Beethoven:** Piano Qt in C.

WNYC—The Minnesota Orchestra. Leonard Slatkin conductor. **Tower:** Sequoia; **Prokofiev:** Violin Cto #2; **Schubert:** Sym #9 in C "Great."

8:05/WQXR-AM/FM—Brahms: Piano Qt in g, Op.25.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. With soprano Elly Ameling, pianist Rudolf Jansen. **Schubert:** An die Musik, Op.88, #4; Nachtviolen; Die Blumensprache; Wiegenlied; Ave Maria, Op.52, #6; Amalia; Das Madchen; Standchen.

Fri., Nov. 30

3:00/WNCN—Rimsky-Korsakov: Scheherazade, Op.35; **Gossec:** Gavotte.

WNYC—Parker: Hora Novissima.

4:04/WQXR-AM/FM—De Croes: Violin Cto #7 in c; **Schubert:** 16 German Dances & 2 Ecoissaises; **Berlioz:** 2nd Movement "A Ball" from Symphonie Fantastique; **Faure:** Pavane.

6:00/WNCN—R. Strauss: Also Sprach Zarathustra, Op.30; **Handel:** Sonata for Flute & Continuo in b, Halle Sonata #3.

7:00/WNCN—Anniversary Concert. Jean Baptiste **Lully**. Airs for Trumpets, Drums & Oboes; Alceste: Scenes; Courante; Air Tendre.

WNYC—NPR World of Opera: Minnesota Opera Company. **Susa:** Black River (Hardy, Ringo, Brandt, Smith, Minnesota Opera Orch, University of Minnesota Chamber Singers/Lancaster).

7:03/WQXR-AM/FM—Haydn: Violin Cto #4 in G; **Rodgers:** Slaughter on Tenth Avenue from On Your Toes.

8:00/WNCN—Mancini: Sonata for Recorder in e; **Various:** Renaissance Music; **Bach:** Orchestral Suite #3 in D.

8:05/WQXR-AM/FM—Shostakovich: Sym #5.

9:00/WNCN—Berlioz: Symphonie Fantastique, Op.14; **Albeniz:** Cantos de Espana, Op.232; **Rachmaninoff:** Cto for Piano #2 in c, Op.18.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Antal Dorati, conductor. **Stravinsky:** Scherzo Fantastique; Apollon Musagete; Sym #1 in E-Flat.

Sat., Dec. 1

10:00 a.m./WNCN—Rachmaninoff: Russian Rhapsody; **Bach:** Orchestral Suite #3 in D; **Vivaldi:** Cto for 2 Mandolins & Strings in G.

WNYC—Castelnuovo-Tedesco: The Lark; **Prokofiev:** Violin Cto; **Bloch:** Poeme Mystique.

10:04 a.m./WQXR-AM/FM—Mozart: Flute Cto #2 in D; **Sammartini:** Sym in A; **Sibelius:** Serenade #1 from Two Serenades.

12:00/WNYC—1984 Salzburg Music Festival. Alfred Brendel, pianist. **Schubert:** Sonata in C; Sonata in a; Sonata in B-Flat.

12:05/WQXR-AM/FM—Beethoven: 6 Goethe Lieder.

1:00/WNCN—Stanley: Cto Grosso in B-Flat, Op.2, #5; **Shostakovich:** Age of Gold, Op.22; **Chopin:** Etude in E, Op.10, #3; **Saint-Saens:** Le Deluge, Op.45: Prelude.

2:00/WNCN—National Symphony Orchestra. Gunther Herbig, conductor. With pianist Sergei Edelmann. **Beethoven:** Piano Cto #1; **Bruckner:** Sym #7.

WQXR-AM/FM—The Met Marathon.

4:00/WNCN—Vivaldi: Cto for Cello, Strings & Continuo in g; **Verdi:** Rigoletto: Arias; **Gershwin:** An American in Paris.

6:04/WQXR-AM/FM—Mozart: Notturno in D for Four Orchestras; **Bach:** Brandenburg Cto #2 in F; **Arensky:** Variations on a Theme by Tchaikovsky, Op.35.

7:00/WNCN—Anniversary Concert. John Barbirolli, conductor. **Delius:** Irmelin: Prelude; **Mascagni:** Iris: "Apri la tua finestra"; **Elgar:** Froissart Ov, Op.19.

8:00/WNCN—Artist's Image. Isaac Stern, violinist. **Bach:** Cto for Violin & Oboe in d; **Haydn:** Trio #1 in C "London."

9:00/WKCR—Opera Topics. Frank Oteri, composer.

WNCN—Saturday Night at the Opera. **Rossini:** Barber of Seville (Baltsa, Burgess, Araiza, Allen, Trimarchi, Lloyd, Acad. of St. Martin/Marriner).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With pianist Emanuel Ax. **Dvorak:** Sym #8 in G, Op.88; **Brahms:** Piano Cto #2 in B-Flat, Op.83.

9:30/WKCR—La Scala Fifty Years Ago. **Ponchielli:** La gioconda (Arangi-Lombardi, Stignani, Rota, Granda, Nessi, Viviani, Zambelli/Molajoli).

Sun., Dec. 2

9:04 a.m./WQXR-AM/FM—Beethoven: Qt #1 in F, Op.18; **Haydn:** Sym #83 in g; **R. Strauss:** Burleske in d for Piano & Orch.

10:00 a.m./WNCN—Classic Guitar. **Handel:** Sarabande & Variations; **Giuliani:** Grand Ov, Op.61; **Paganini:** Caprice in a, Op.1, #24; **Rodrigo:** Petites Pieces; **Chopin:** Etude in E, Op.10, #3.

WNYC—C.P.E. Bach: Rondo in G; **Dohnanyi:** Variations on a Nursery Tune.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. **Schubert:** Trio for Violin, Viola & Cello in B-Flat; **Chopin:** Sonata for Cello & Piano in g; **Brahms:** Piano Qt in c, Op.60.

1:00/WNCN—Chicago Symphony Orchestra. Kurt Masur, conductor. With soprano Benita Valente, mezzo-soprano Isola Jones, tenor, Jacques Trussel, bass-baritone John Cheek, pianist Menahem Pressler, Chicago Sym Chorus. **Beethoven:** Fantasia for Piano, Orchestra & Chorus in c, Op.80; Sym #9 in d, Op.125 "Choral."

2:05/WQXR-AM/FM—Callas in Italy.

3:00/WNCN—Saint-Saens: Caprice Andalou for Violin & Orch, Op.122; **Franck:** Psyche: #4 "Psyche and Eros"; **Sor:** Variations on the Theme "Marlborough," Op.28; **Wagner:** The Flying Dutchman: Ov.

3:04/WQXR-AM/FM—New York Philharmonic. Erich Leinsdorf, conductor. With cellist Yo-Yo Ma. **Shostakovich:** Cto #1 for Cello & Orch in E-Flat, Op.107; **Bruckner:** Sym #1 in c.

4:00/WNCN—C.P.E. Bach: Sonata for Flute Solo in a; **Paganini:** La Primavera: Sonata for Violin & Orch in A; **Brahms:** Academic Festival Ov, Op.80; **Biber:** Sonata a 6.

6:00/WNYC—Netherlands Concert Hall: The Utrecht Early Music Festival. La Fontegara Amsterdam. Works by **Buonamente, Marini, Gabriel, Morley, Frescobaldi, Merula, Boismortier, Dornel and Fasch.**

7:00/WNCN—Anniversary Concert. Maria Callas, Antonio **Soler. Soler:** Sonata for Harpsichord in C; **Verdi:** La Forza del Destino: Pace, pace mio Dio; **Spontini:** La Vestale: Tu che invoco.

7:04/WQXR-AM/FM—Great Artists. Klauss Tennstedt, conductor.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Glinka:** Ov, Russlan & Ludmilla; **Prokofiev:** Sinfonia Concertante for Cello & Orch, Op.125; **Shostakovich:** Sym #5 in d, Op.47.

8:05/WQXR-AM/FM—R. Strauss: Acts 1-2 from Der Rosenkavalier (Tomowa Sintow, Baltsa, Moll, Perry, Cole, Vienna Phil Orch/von Karajan).

10:00/WNYC—Martinu: Trio for Flute, Cello & Piano.

Mon., Dec. 3

3:00/WNCN—Bizet: Jeux d'enfants, Op.22; **Debussy:** Reverie; **Rossini:** Siege of Corinth: Ov.

WNYC—Antheil: La Femme 100 Tetes, Ballet Mecanique; **Small:** Sonata #3.

4:04/WQXR-AM/FM—Prokofiev: Excerpts from Romeo and Juliet; **Beethoven:** Piano Sonata #24 in F-Sharp, Op.78; **Geminiani:** Cto Grosso in e, Op.3.

6:00/WNCN—Sibelius: Oceanides, Op.73; **Gounod:** Faust: Waltz; **G. Gabrieli:** Sonatas.

7:00/WNCN—Bizet: Sym in C; **Handel:** Sarabande.

WNYC—Bach/Handel/Scarlatti Tercentenary. **Bach:** Cto in C for 2 Harpsichords; **Handel:** Acis & Galatea; **Soler:** Harpsichord Sonatas.

7:03/WQXR-AM/FM—Vivaldi: Sinfonia in C for Strings & Harpsichord; **Ravel:** Valses Nobles et Sentimentales.

8:00/WNCN—Mendelssohn: Songs for Chorus from Op.88; **Haydn:** Piano Trio in D.

8:05/WQXR-AM/FM—Nathan Milstein's 80th Birthday. **Schubert:** Sym #8 in b; **Handel:** Royal Fireworks Music.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With oboist Heinz Holliger, harpist Ursala Holliger. **Rossini:** Andante con Variazoni in F; **Chopin:** Variations on a Theme from Rossini's "La Cenerentola."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor. **Rossini:** Ov from Semiramide; **Beethoven:** Sym #8 in F, Op.93; **Falla:** Three Cornered Hat.

Tues., Dec. 4

3:00/WNCN—Schubert: Impromptu in c, Op.90, #2; **Brahms:** Academic Festival Ov; **Telemann:** Cto for Oboe in f, transcr. for Trumpet.

WNYC—Classic recordings for four piano teams.

4:04/WQXR-AM/FM—Schumann: Manfred Ov; **C.P.E. Bach:** Trio Sonata in d; **Mozart:** Three German Dances; **Debussy:** En Bateau from Petite Suite.

5:00/WNCN—Bach: Brandenburg Cto #6 in B-Flat; **Beethoven:** Egmont, Op.84: Ov; **Gershwin:** An American in Paris.

7:00/WNCN—Sibelius: Kuolema, Op.44: Valse triste; **Lalo:** Symphonie Espagnol, Op.21; **Telemann:** Fantasia for Solo Recorder in B.

WNYC—Songs of the Civil War; **Copland:** Piano Sonata; **Gershwin:** Cuban Ov.

7:03/WQXR-AM/FM—Rimsky-Korsakov: Capriccio Espagnol; **Mozart:** Qt #4 in C; **Turina:** Orgia from Danza Fantasticas.

8:00/WNCN—Carlos Barbosa-Lima, guitarist. Live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Vanhal: Sinfonia in g; **Kodaly:** Sym in C.

9:00/WNYC—St. Paul Chamber Orchestra. **Haydn:** Sym #100 in G "Military"; **Kodaly:** Galanta Dances; **Debussy:** La Boite a Joujoux.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Neville Marriner, conductor. **Mozart:** Sym #35 in D; **Elgar:** Variations on an Original Theme, "Enigma," Op.36; **Dvorak:** Sym #7 in d, Op.70.

Unless otherwise indicated, all times are p.m. and all stations are FM.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No credit cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California - French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempura, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. **(M)** AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-

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COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I) AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

HARBOR HOUSE—410 Sixth Ave., bet. 8th & 9th Sts., 473-0670. Casual. Seafood-American. Spcls: red snapper en papillote; grilled Dover sole; oyster, shrimp and sausage jambalaya. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4:30-midnight. Private parties for 70. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) **AE, DC, MC, V.**

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards and bernaise with cornichons; chocolate mousse with pistachio crème anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

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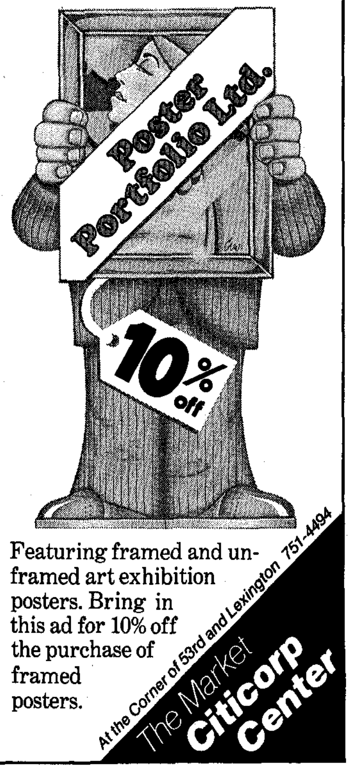

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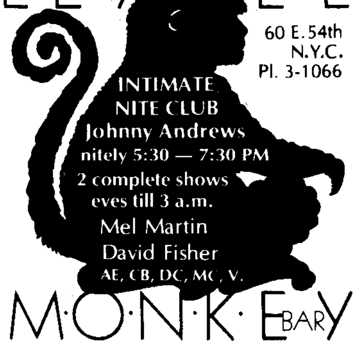

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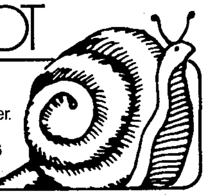

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24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No credit cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

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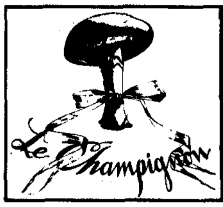

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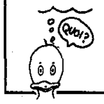

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RESTAURANT DIRECTORY

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

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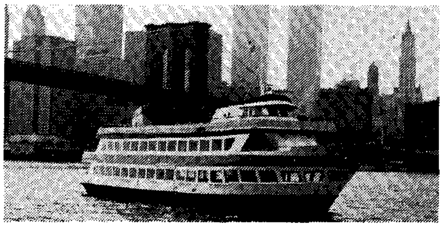
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37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, *shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-*Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. *noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater* D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-*midnight,* Sat. *noon-midnight.* Valet *parking* from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. *French. Spcls: turbot aux courgettes, steak au poivre à* l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-midnight. Free cocktail hors d'oeuvres from 5. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D *daily 5-midnight. Snack menu daily* 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle *con carciofi, pollo contadina, saltimbocca Napolitana.* Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison,

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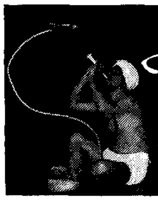

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LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. ***(I-M)*** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight.**(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

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GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

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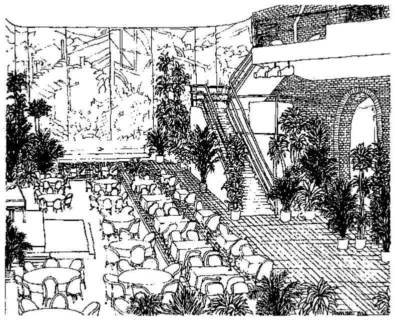

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THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, *costolette* alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pàtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

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AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: *striped bass in phyllo, herbed rack of lamb,* couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. L Mon.-Fri. noon-3:30. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) **AE, DC, MC, V.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à *la vapeur de vinaigre de framboises,* mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D *Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m.* Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D *Mon.-Sat.* 6:30-10:30. (M) AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) **AE, CB, DC, MC, V.**

RESTAURANT DIRECTORY

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. (M) AE,CB,DC,MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

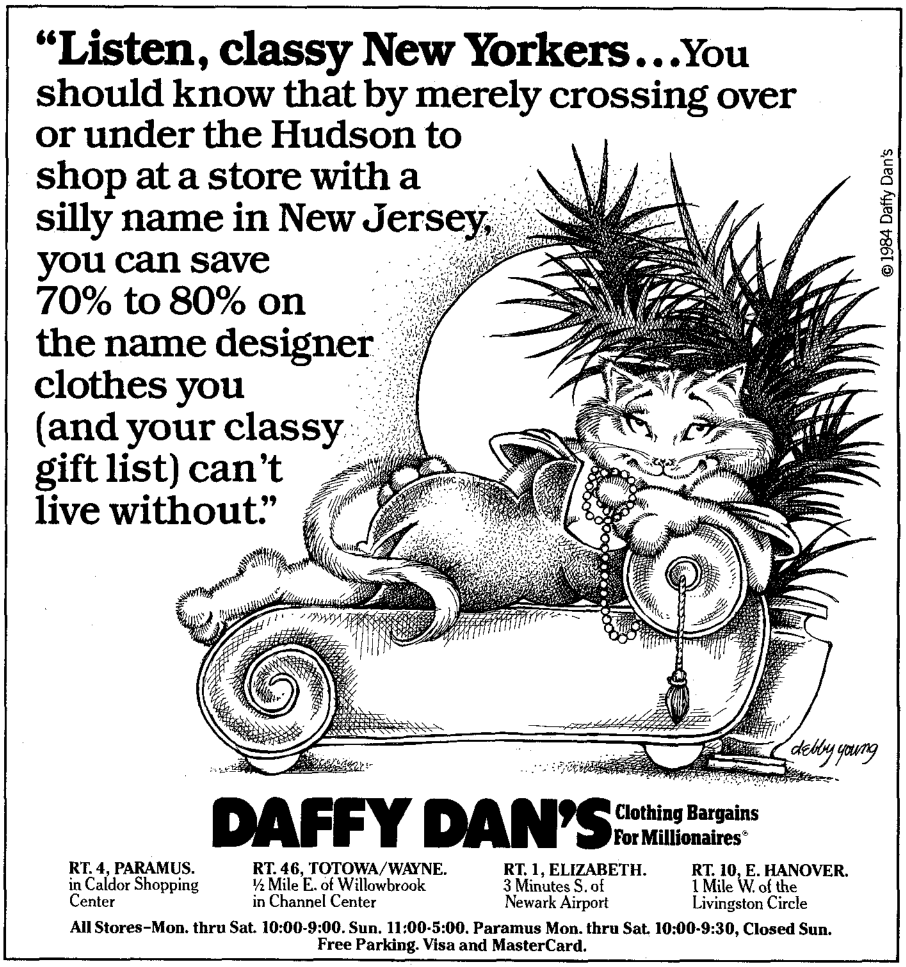
MARCO POLO—345 Court St., 852-5015. Casual. Italian. Spcls: fettuccine porcini, fresh seafood daily, homemade pastries. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. 3-midnight, Sun. 2-11. Pianist Thurs.-Sun. Sidewalk cafe. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.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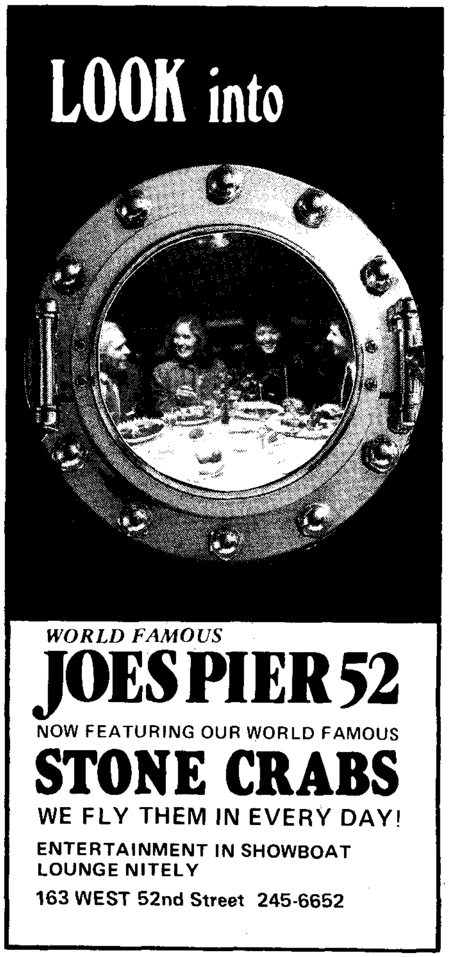
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OTHER EVENTS

Happenings

MAGNIFICENT CHRISTMAS SPECTACULAR—This year's edition of Radio City Music Hall's annual holiday family entertainment includes the Rockettes, "The Living Nativity" complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10/85, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22. All tickets are on sale in advance.

HOLIDAY NEWS IN MANY MOODS—Lighting up the city every year are two very special trees that belong to everyone. Rockefeller Center's giant beauty that towers over the skating rink has been in the trimming process for weeks now, and 12/3 is the date it lights up, in a special show at 5:30. Ben Vereen emcees the entertainment, which includes music and skating, and Olympic medalists Kitty and Peter Carruthers are among the performers-on-ice. The magnificent tree with its Neapolitan angels and creche figures that is one of the Metropolitan Museum's holiday glories goes on view 12/1, and up at the Cloisters, Ft. Tryon Park, the Christmas mood can be enjoyed beginning 12/4. . .One of the nicest Christmas traditions and sights is the string of lighted trees along the Park Avenue mall, from the 90s to the 50s. This year's lighting will be 12/2, at 7 p.m., and the Brick Presbyterian Church, at 91st St., invites everyone to *come enjoy and join a carol sing*. . .An American Folk Art Christmas, put together for us all by the Museum of American Folk Art, will be staged at Citicorp's Market, Lexington Ave. and 53rd St., 12/1-7. Three *festive trees will be decorated with ornaments from* the Museum's shop and some made by children who'll be taking part in workshops in the atrium all week. You can learn to make patchwork stars or pierced-tin lanterns; also, demonstrations by artisans in quilting, lace-making, pottery, wood-graining, and much more. Free. . .Christ and St. Stephen's Church's holiday fun-fest is called a Victorian Christmas Fair, 12/1, 10-4, and will benefit church outreach projects. An antiques table, children's corner, handcrafted items, baked goods, international gifts, and an auction of dinners and theater tickets. At 120 W. 69th St. . .South Street Seaport Museum is alive with the sights and sounds of the holiday, with more to come (see also Tours, below). 12/2, 1-4, you can try making your own greeting cards, at Bowne & Co., Stationers, 211 Water St.; also 12/8, 1-4. $12, children $10, including materials. There'll be strolling carollers and other street entertainment during the month, and this includes "A Chorus Tree," with 80 singers in a living 25-foot Christmas tree; week nights at 7:15, Sat. and Sun. at 5:15. . .Richmondtown Restoration, S.I. (718-351-1611), will have a crafts sale and demonstrations 12/2, 11-5, in a Colonial mood. . .The Holiday Fair at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, will salute both Hanukkah and Christmas, 12/2, 10-6. Music, decorations, workshops and games for the kids, crafted items for sale, and more.

EARLY-DECEMBER POTPOURRI—The Asia Society holds its first-ever open house 12/1, 11-6, at 725 Park Ave. (70th St.), and we're invited to share in exhibtions, performances, demonstrations, films, lectures, and so on, all based on the regular offerings of *the Society.There'll be an Asian trivia quiz, Sachiyo* Ito in Kabuki dance, Javanese shadow puppetry, and other family entertainment. Free, of course. . .The annual Christmas Ballet Party that benefits the Spence-Chapin School's service projects is set for 12/3, on the Promenade of the New York State Theater, 5:30-7:30. Performances by New York City Ballet members and students from the School of American Ballet, and a performance byPatricia McBride. $50, $25 for children (369-0300). . .The Oral Tradition, a series of Jewish stories for adults, opens at the 92nd Street Y, Lexington Ave. (427-6000), 11/29 at 8. Peninnah Schram relates "The Wisdom of the Fool and the Maggid," and other programs follow 12/6, 13, 1/10, 1/17; $5, $20 the series. . ."Waves: A Festival of People and Culture on the Lower East Side" is set for 11/29-12/2, at Hamilton Madison House, 50 Madison St., near Chatham Square, "heart of the Lower East Side."Exhibits and performances for both adults and children are of Hispanic and Chinese origins; open 10-6 Thurs.-Sat., 1-5 Sun.; free. Thurs. and Fri. at 4, Sun. at 2, there'll be dance and theater, and a dance concert Sat. at 7:30 ($2 for this). Phone 962-8231 for particulars. . .If you'd like to see Liz Smith, Pia Lindstrom, Reggie Harris, Chauncey Howell, and other NBC performers trying to be actors, see them at the Lighthouse Auditorium, 111 E. 59th St., where they will call themselves the Peacock Players and appear in "Raindance," a satire on old Westerns. It's to benefit the Lighthouse, and dates are 11/29 at 7:30, 11/30 and 12/1 at 7:30, 12/2 at 2. $30, or $100 for the premiere (355-2200). . .The 19th-century Hawkins-Mount House in Stony Brook, L.I., will hold open house 12/1, 2, with guided tours of the rooms with their pine-*bough decorations, all lighted by candles. One be*gins with the Mount exhibiton at the Art Gallery, then is whisked to the house for tour and refreshments. $5 includes admission to the Museums at Stony Brook, which are hosting the event.

THE STAR OF CHRISTMAS—Holiday show about the skies at the time of the first Christmas. At varying times, and special holiday performances. Hayden Planetarium (873-8828), at American Museum of Natural History, C.P.W. and 81st St. $3.75; children $2; seniors $2.75.

SALES TO NOTE—*And these should bring holiday* giving to mind, too. 5,000 objects from the Brooklyn Children's Museum will be sold 12/1, 2, 10-4. Some real treasures are included—ethnic jewelry from Africa and India, costumed dolls, masks and sculptures, stamps and records, paintings and drawings, minerals and gemstone jewelry. Admission, $2; at 145 Brooklyn Ave. Proceeds go toward new acquisitions. . .Two book fairs: The Polish Institute of Arts & Sciences of America combines its with an arts-and-crafts bazaar, 11/29-12/2, noon-7, at 59 E. 66th St. Folk art, out-of-print books, ceramics, Christmas cards, toys—and a cafe. An antiquarian book fair whose sales will benefit the National Huntington's Disease Association features exhibitors from New England, Maine, Maryland, and the New York area, with fine bindings, autographs, antique maps and prints, magazines, art books, and more. 11/1, 11-1:30; $7 for this preview; also 11/1, 1:30-6, $3; Sun., 10-6, $3. It's at P.S. 190, 311 E. 82nd St. . .P.S. 41's Winter Bazaar is 12/1, noon-5, with a variety of merchandise, artworks, crafts for sale. Also a game corner, entertainment, and a wishing tree for children. 116 W. 11th St. . .*The Queens County Farm Museum*, 73-50 *Little* Neck Pkwy., Floral Park, holds its holiday bazaar 12/1, 2, 11-4 each day. Lots of hand-crafted gifts, novelties, homemade edibles. Free admission.

SOUTH STREET VENTURE—An hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour, Sun.-Thurs. 11-6; Fri. and Sat. 11-8. $4.50; children under 12, $3.

NEW YORK EXPERIENCE—Multi-screen spectacle *of the city's past and present. Shown on the hour,* Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

SOUTH STREET SEAPORT MUSEUM CHRISTMAS TOURS—"Christmas at Sea," each Sat. and Sun. at 2 and 4. Meet at the Pilothouse, Pier 16 and the East River; included in general admission: $3.50, children $1.50.

MUNICIPAL ART SOCIETY—(935-3960). "The *Decorative Period," a "restoration tour," with Ronald* Millard, who will lead a walk around city structures he has restored. 11/27 at 12:30, meet at the Maine Monument, Central Park entrance at 59th St. and C.P.W. $8.

TOURS WITH THE 92ND STREET Y—Must pre-register for all (427-6000, ext. 179). 11/29 at 1, a Walking Gourmet tour in "*Chic Midtown*"; $8. 12/2, 11 a.m.-3, an Artists Hospitality Tour to the Union Square studios of a printmaker, water-colorist, potter, others; $13.11/25, 10-5, the South Bronx, "Diversity *in Urban Living*." $20. . .11/19, tea at Windows on the World; $12. 11/26, tea at the Plaza's Palm Court; $18.50.

BIRD SANCTUARY AND SHORES OF JAMAICA BAY—With the Shore Walkers of N.Y. (663-2167). 12/2 at 10 a.m., meet on street, outside Broad Channel station of the A train. $3.

SOHO ARTISTS' STUDIOS—Visits with the Floating Gallery, to see prints and sculpture. (254-3690). 12/1 at 1. $7. Phone for meeting place.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

LINCOLN CENTER—Tours of the theaters, some *backstage areas, and underground concourse.* One-hour tours leave at frequent intervals daily, 10-5, from the Concourse level (877-1800, ext. 512). $5.25; students, seniors $4.75; under 14, $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 12/1 at 4, meet at Van Cortlandt Park Visitors Center, Broadway and 242nd St. (548-7880), for a short twilight hike. 12/1 at 1, meet at Crotona Park Boathouse (589-0096), for a winter-tree-identification session. . .**Brooklyn (856-4210):** 12/2 at 1, a horseback tour of Prospect Park; $15 for horse; must reserve. . .**Manhattan (397-3091):** 12/1 at 2, "Bluster or Guster: Winter Weather Forecasting"; meet at Conservatory Waters Boathouse, 74th St. and Fifth Ave., Central Park, for a learning *session.* 12/2 at 2, *meet with your bike at Fifth Ave.* and 59th St. for a Central Park ride past its bridges and arches. . .**Queens (718-699-4204):** 12/2 at 1, meet at Queens Botanical Garden, Flushing, for a workshop in making holiday ornaments from natural materials. Pre-registration required. . .**Staten Island (718-442-1304):** 12/1 at 11 a.m., a woodland walk; meet at High Rock Park Conservation Center; take lunch, a canteen, proper footgear.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds., at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). 12/2, 8:15-12:30, a morning bird walk, *to find waterfowl and shore birds at Orchard* Beach; meet at Wave Hill gate; $3 with car; $8 with van transportation. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2. . .Brooklyn Botanic Garden, 1000 Washington Ave. Each Sun. at 1, meet at the Garden Shop for a 45-minute tour; free.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 12/2, south end of Central Park. $12.

OUTDOORS CLUB—Write P.O. Box 227, New York 10021, *for schedule of country hikes. Also:* 12/2 at 1, meet at the Beekman Tower Hotel, First Ave. and 49th St., for a walk around Beekman Place and Sutton Place. $1 (876-6688).

Sports

FOOTBALL—**Jets,** at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-421-6600). $15, single seats only. 12/2 at 1, vs. the Giants.

HOCKEY—**N.Y. Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. Next home game: 12/8 at 7:05, vs. Hartford. . . **N.Y. Rangers,** at Madison Square Garden (564-4400). $8-$19. 11/28 at 7:30, vs. Washington Capitals. 11/30 at 7:30, vs. Toronto. 12/3 at 7:30, vs. Philadelphia.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000).$8-$16. 11/27 at 7:30, vs. Atlanta. 12/1 at 7:30, vs. Portland.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 11/28, Iroquois. 12/1, Nashua. 12/2, Petrify.

Children

AMAHL AND THE NIGHT VISITORS, by Menotti. The Little Orchestra Society, Dino Anagnost conductor, and the composer as guest. Avery Fisher Hall, Lincoln Center (757-5496), 12/1 at 11 a.m. and 1 p.m. $6-$16.

TOYS, a Christmas musical that stars Santa Claus and the Wooden Soldier, along with four ice skaters. Manhattan Savings Bank, Madison Ave. and 47th St. 12/3-21, Mon.-Fri. at 12:15 and 1:15. Free.

THE BIG APPLE CIRCUS—A one-ring show, in its own tent at Lincoln Center (860-7320). Thru 1/1/85. $6-$24. Daily performances at varying times.

HOLIDAY FAIR, with children in mind. Entertainment at 11:30 and 1:30; also games, toys, a helium balloon, visit to Santa, clowns, and Frosty the Snowman. Christ Church Day School, Park Ave. at 60th St. 12/1, 10:30-3. $3.50, includes a hot and cold lunch; it's a scholarship-fund benefit.

CHRISTMAS AT GIMBELS—The 33rd St. store offers kids a ride in Santa's Space Shuttle—a "pretend" blast-off and journey narrated by Santa—that ends in a visit to the gentleman himself. Between 11 and 6, every 15 minutes.

LASSIE COME HOME—The Elizabeth Taylor film, together with a Disney cartoon. Manhattan Community College Triplex theater, 199 Chambers St. (618-1980), 12/1 at 11 a.m. $2.50.

HYPERION CHILDREN'S THEATRE—Holiday show, at Barnes & Noble bookstore, Fifth Ave. at 18th St. 12/2 at 11:30 and 1. Free.

THE CHRISTMAS CAPER—A musical mystery about a threat to Santa Claus and his elves. Applecoop Productions, by Mary Ann Di Maria and Nick Picciallo. At the Triplex Theater, 199 Chambers St. (618-1980). Thru 12/30. Tues.-Sun., with curtain times varying from 10 a.m. to 7:30 p.m. $12.50, $15 Tues., Wed., and Thurs. evenings; $10, $12.50 Wed., Thurs., Fri. a.m. and matinees; $15, $17.50 Fri., Sat., Sun. at any performance.

TEDDY ROOSEVELT—The musical about the president's boyhood, by Theatreworks USA. 12/1 at 10:30 and 12:30; 12/2 at 12:30 at the Promenade Theatre, Broadway and 76th St. (595-7508). $9-$12.

THE MOUSE HOUSE, and the Marionette Ballet. Alice May's Puppets, at Origami Center, 31 Union Square West (255-0469), 12/2 at 2. Opening 12/9 and Sun. thru 1/6/85: "A Visit From Santa Claus." $2.50.

TALES OF CHELM—Sketches, songs, riddles, jokes. New Theater, 62 E. 4th St. (972-0672). 12/2 at 2; then every other Sun. thru 3/10/85. $4.

GROWNUPS—A musical about the adults' world through a child's eyes, by First All Children's Theatre. At 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4, thru 12/16. $10.

THE WIZARD OF OZ—The Puppetworks, at Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5217). Sun. at 2, thru 12/9. $3.50.

PAPAGENO PUPPET THEATER—"Cinderella," a musical for rod puppets. West Side Y, 5 W. 63rd St.(877-4852). Sat. at 1 and 2; Sun. at 11, 1, and 2; thru 12/16. $3.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side—12/2: Edith Kunhardt, author of "Pat the Cat," will talk about it and tell other stories. . .Also 12/2, 1 West Side, 2:30 East Side: Singer-songwriters Nancy Silber and Tony Soll, with a lively singalong in many moods.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—12/2 at 1: "Puss In Boots"; at 2:30: "Pinocchio." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 12/1 at 1:30, the Wunderlee & Wilson Puppeteers in "Rumpelstiltskin"; $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance and footpath from C.P.W. and 81st St. (988-9093—*reservations required*). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. thru 1/6/85: "Wilbur, the Christmas Mouse," at 1:30; "Pinocchio's Christmas Journey," at 3. Also 12/26-31. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 12/1 at 11 a.m. and 2 p.m.: "Hansel and Gretel," with Rod Young. $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .**Youngstars,** featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 12/1, 1-2:30, make paper ornaments with paper-folder Michael Siegel. Free, but must reserve. 12/2 at 2 and 3 p.m.: Chinese folk music, by the Music From China Ensemble. Free.

SPECIAL EXHIBITS—"Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., Thru 1/31/85. . .Magic, Past and Present, at the Library and Museum for the Performing Arts, Lincoln Center, thru 12/31. Artifacts, posters, video, collectibles, and more.

CHRISTMAS CAROL—Playhouse on the Mall, Bergen Mall, Paramus, N.J. (201-368-1943). 11/29, 12/19 at 10 and 1; 12/1, at 11 and 2; 12/2 at 3; 12/20 at 7. $4.50.

MAGIC THEATRE II—Sketches, fables, songs about children's lives. Arena's Second Stage, 296 Rte. 109, E. Farmingdale, L.I.(516-293-0674). Sat. and Sun. thru 12/9 at 1. $4.

THE WIZARD OF OZ—Family musical, at Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. at 1 and 3:30, thru 12/16. $4; reservations a must.

NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for programs in all the boroughs. Lincoln Center Library, 12/1 at 1: magician Steven Okulewicz entertains, in conjunction with magic exhibit. . .Epiphany branch, 228 E. 23rd St., 11/27 at 3:30: "Scary Poems for Rotten Kids," with Canadian poet Sean O'Huigin. . .St. Agnes, 444 Amsterdam Ave., 11/27 at 3:30, story acting with Sunny Beville-Fish, featuring "Cinderella"; also at Jefferson Market, Sixth Ave. and 10th St., 11/28 at 3:30. . .328 E. 67th St. branch, 11/30 at 3:30, flutist Andrew Bolotowsky, with "Flutes on Parade.". . .Yorkville, 222 E. 79th St., films for ages 3-8, Thurs. at 4. Pre-school picture-book hours, Wed. at 4, ages 3-4; Tues. at 4, ages 5-7.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. *In the Children's Bookshop: story time Sat. and* Sun. at noon and 4. Also: 12/1 at 2, artists Alice and Martin Provenson of "Leonardo da Vinci." 12/2 at 2, meet artist Ed Young of "The Other Bone." Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area. . "Pop-Up," life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 12/1, 2: take part in making pop-ups and puppets; the Penny Jones & Co. Puppets perform "Peppi & the Pop-Up Dragon" at 3 each day.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit "Soundtracks". . .Fri. at 1, "Cozy Afternoons,"storytelling for 3-5-year-olds...12/1 at 1:30 and 3: learn about faraway places *in the "Getaway Weekends"* workshops. 12/2 at 1:30, actors, dancers, and musicians from the Touchstone Center for Children present "From a Winter Sky." All free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. only, noon-4:30. Discovery Boxes and touchable specimens.

QUEENS MUSEUM, N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. Free.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio and Janet. Tues. & Fri., Angela Santos and Company. Wed. & Thurs., Zebeto and Company. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 11/26, Angel Rangelov/Jimmy Madison Big Band with special guest Michael Urbaniak. 11/27-12/2, Jon Hendricks All Stars. 12/3, Angel Rangelov/Jimmy Madison Big Band with special guest Ray Barretto. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 11/26, Dennis Moorman Duo. 11/27, Keisha St. Joan and Vic Juris. 11/28, Victor Lesser and Frank Canino. 11/29, Preston Trombly Duo. 11/30,12/1, Kevin Eubanks and Bobby Watson. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/26,27,12/3,4, Ed Polcer's Midtown North. 11/28,12/5, Hot Club of 54th Street. 11/28-12/1, Balaban & Cats. 12/2, Warren Chiasson Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/26,12/3, Les Paul Trio. 11/27-12/2, Esther Satterfield, Tues.-Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/26, Sonny Ochs. 11/28, Lenny Kaye; The Floor Models. 11/29, New York Songwriters Showcase. 11/30, Patrick Sky. 12/2, Magpie; Su Polo; Bill Gordh & Sax Freymann. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/26, Hal Schaefer and Linc Milliman. 11/27-29, Joanne Brackeen. 11/30,12/1, Bob Cunningham Trio. 12/2,3, Kuni Mikami. 12/4-6, Kevin Eubanks. **Upstairs:** 11/29 at 8:30, The Gail Boggs Show with Brenda Madison followed by comedian Frankie Pace at 10:30. 11/30 at 8:30, Roger Kellaway with Michael Moore. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Thru 12/1, pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. From 12/4, Jeff Young and Steve Gaboury. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. *Continental restaurant and jazz club.* 11/26,12/3, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 11/27-12/2, Bobby Hutcherson with Kenny Barron, Buster Williams, Al Foster. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/8, disc jockey, TV host, and writer Jonathan Schwartz in 'Illusions,' Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., Cathy Chamberlain and her Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/27, John Waite and his No Brakes Band. 12/6, Bobby McFerrin. 12/7, Vicious Pink. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 11/26, Galt MacDermot's New Pulse Jazz Band. 11/27,28, Bob Mintzer Quartet. 11/29,30, Bernard Wright, Will Lee, Hiram Bullock, Delmar Brown, Steve Thornton, Charlie Drayton. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/28, Blue Fyre. 11/29, Boosters. 11/30, No Vacancy; The Pink. 12/1, Mr. Unique and the Leisure Class; Zongo Junction. 12/2, Ethyl Eichelberger; Chemistry Club. 12/5, Diane Bulgarelli; Vicki Weidman. 12/6, Julie Gold; Wise Guys. 12/7, Charley Pistone; Pressure Point. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat., pianist Harold Danko with Lee Konitz on saxophone play from 10 p.m. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 11/26,12/3, Gil Evans' Orchestra. 11/27-12/2, Archie Shepp Quartet with special guest Horace Parlan. 12/4-9, Pharoah Sanders. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 11/27-12/8, singer and actress Linda Hopkins, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 11/30,12/1, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/26, Ray Barretto and his orchestra with Ralphy Leavitt y La Selecta Orquesta and guest soloist Claudio Roditi. Music from 9 p.m. **Terrace:** 11/27-12/2, Bill Mays and Michael Moore, Tues.-Sun. at 9:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 11/26,12/3, Mel Lewis & The Jazz Orchestra. 11/27-12/2, George Coleman Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 11/27, Percy France with Oliver Jackson. 11/28-12/3, The George Kelly Big Band with Phil Woods, Richard Wyands, Irving Stokes, and Ronnie Cole. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 11/26, pianist Jim Roberts with Brian Torff on bass. 11/27-12/1, pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 11/30, Soozie Tyrell & Great Balls of Fire; Bud Moffett Band. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/27-12/2,4-9, comedian Richard Lewis, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE.MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 12/29, comedians Jacki Mason, Danny Curtis and the Dangerfield trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri., magicians Devlin and Imam. Sat., magicians Mundaka and Eric DeCamps. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, singer-pianist Glen Covington and his trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Italian restaurant. Singer-composer Peter Dean plays nostalgic medlies every Tues. & Wed. at 9 & 11, alternating with the Romano Quartette. AE, CB, DC.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors. Club features live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. Thru 11/27, The Collective featuring Nana Vasconcelos, Shankar, Trilok Gurtu, and Caroline Morgan. 11/28, Lord Nelson. 11/29, Kimati Dinizulu and the Royal Kotoko Society. 11/30, Loremil Machado and the Sarava Bahia Band. AE,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Thru 12/31, *I Hear Music of Frank Loesser and Friends,* starring Jo Sullivan, Fri. at 9, Sat. at 9 & 11:30, Sun. at 3...Every Wed.-Sat. at 6:30, Blossom Dearie sings. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 11/26-12/1, jazz-singer Peggy King, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by comedian Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 12/3,10 at 8:30, Interplay-improvised music, dance, and theater. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 11/27 at 8, Leigh Clark Granville. 11/28 at 9, LaZoo. 11/29 at 8, Rodney Kendrick Trio. 11/30 at 6:30, Grace Garland followed by Jack Maloney at 10. AE,MC,V.

RACHEL'S—25 Hudson St., 334-8155. 11/30,12/1 at 9, Kaleidoscope - musical-comedy improvisational group. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** 11/27-1/5, singer-pianist Julie Wilson performs *Broadway, Her Way,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums play Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30-1:30. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 12/10, jazz-pianist Joe Bush-

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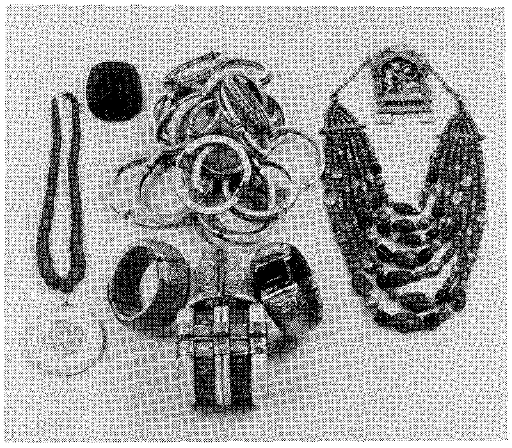

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WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

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Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 11/26, *Fascinatin' Gershwin,* musical revue; *Encores,* revue. 11/27, *This Could Be The Start,* revue; singer Jim Charles. 11/28-30, Harriet Leider; Marcia Dadds; Todd Stockman. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/26, Taboo in Revue - comedy group; comedian Tim Elliott. 11/27, Cindy Roesel; Shari Rau. 11/28, Dora Rubin; Kitty Kean. 11/29, Dolores Garcia; Eric Levine. 11/30, Joyce Lyons; Elizabeth Wolynski. 12/1, Joyce Lyons; K.T. Sullivan. 12/2, Three Men in a Tub - comedy group. 12/3, Taboo in Revue - comedy group; Bobby Day. 12/4, Helen Angelo; Grace Cosgrove. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jimmy Lyon. Mon., Dick Hyman. 11/27-12/1, Henry Francis. 12/4-8, John Colianni. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

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NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 11/26-28, pianist Kuni Mikami. 11/29-12/2, pianist Richard Shulman and Dean Johnson on bass. 12/3-5, Joe Ruddick with Frank Joliffe. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

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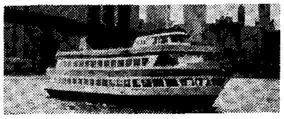

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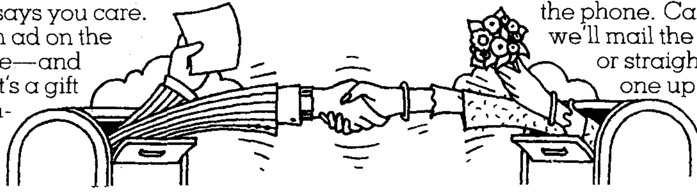

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Hook Beaked Recluse—Occasional carpenter, farrier, interested in sharing self with sanguine female who can start a fire in hopefully snowbound hovel. Qualifications: for starters, the usual on this page with a sense of humor about it, 25-35. Irreconcilable rebels, pilgrims or princesses please don't respond. Send truth to P.O. Box 101, Canaan, NY 12029.

Tall, Stunning, Sensuous Redhead—Sincere and fun-loving, mid 30's, seeks tall, attractive male to share warm and caring relationship. Photo/phone/bio. NYM B545.

Accountant, Male, 49—NJ, good-looking, sensitive, romantic, successful, athletic. Seeks woman with same qualities. Bio/phone/photo. NYM H313.

Sophia Loren's Looks And Strength—Donald Trump's business integrity. I can put together a million dollar real estate deal and serve ziti at the fair. Seeking a man, 23-33, self-made, motivated, romantic, who wants a hard-headed woman, one who uses love to make him strong instead of weak and knows what song I stole those lines from. Photo/bio/phone. Will respond with same. NYM C987.

Treasure At The End Of The Rainbow—Whimsical, bright, dramatic, psychic, creative, romantic, volatile, glamorous, Ivy-educated, female redhead, 27, seeks a tall, colorful, secure, protective, brilliant man for the entire spectrum. Letter, photo, phone, please. NYM H322.

Terrific Lady—Warm, attractive, sophisticated, athletic, college literature professor, 38, seeks successful, special man, 38-48, for caring and lasting relationship. Photo appreciated. NYM J036.

Handsome Jewish Male—28, educated, 6', caring, seeks pretty female, 20-28, to meet for drink. Photo/phone. NYM E429.

Caring, Humorous, Smart—Businessman, 32, slim, good-looking seeks relationship with pretty, easygoing female, 27-35, interested in her career and city life. Bio/photo/phone. NYM H176.

Let's Aerobicise!—LI, Jewish beauty, 28, loves fitness, outdoors, good times. Divorced with 2-year old (boy wonder). Seeks attractive, secure, active man, 28-40. Photo. bio. NYM I033.

Good-Looking, Ambitious, Jewish—Male, professional, 27, 5'8", blonde, curly hair, athletic, slim, caring and sincere, loves to travel, enjoys life. Seeks attractive, slim, caring, youthful woman, 22-28, who wants to share good times. Photo/bio. NYM B576.

Partnership Available—An excellent opportunity has become available for a qualified woman with up to 45 years of living experience who is able to relate with a 49-year-old man whose assets include a wonderful 12-year-old daughter (living in Calif.), good face, good body, good soul, successful professional career, financial independence, strong ethical values and natural fiber clothes. She should be outgoing, bright, funny, spirited, honest, slim, athletic, pretty, nicotine free and devoid of stock ownership in Helena Rubinstein and/or Fred the Furrier. Excellent emotional compensation with unlimited growth potential offered. No dental plan. Photo helps. NYM E414.

Corporate Attorney/Marathoner—31, Italian-Jewish, published writer, attractive, personable, sincere and eclectic, seeks a slender, affectionate and insightful woman to complete my life. NYM B568.

Color Me Blue-Eyed—Pretty, slender, sensitive, smart, solvent. Transplanted Midwesterner, spending too much time on own business, not enough on loving, lasting relationship. Passions include: NYC, creative jewelry design, close dancing, Santa Fe sunsets, animals, long city or country walks, laughter and just bumming around this beautiful world. If you're a demonstrative, affectionate male (divorced or widowed, suburbs or city), 45-55, financially and personally secure, kind, not afraid to risk sharing, sing out! Bio/photo/phone. NYM H379.

A Friend Of Mine—Wrote a personal ad, and as a result, he married a really nice woman. I too, am looking for that special lady to share my life with. I'm a lawyer, 41, 6', handsome, athletic who enjoys good conversation, movies, fine restaurants. If you're a sincere, attractive, warm, marriage-minded woman, 25-37, send a photo and phone number and see if this ad works for us. NYM E422.

Campaign '84 Is Over—Except for the man out to win my heart. This dynamite, daring, desirable, 30's, 5'2", slim, Jewish female professional seeks a healthy, wealthy, wise man, for love, marriage. Bio/phone/photo necessary. NYM J012.

Lady, Late 40's, Intellectual Tastes—Trim, genial, at home in the country with a boat, in the city with a book, seeks gentle male counterpart. NYM E424.

Secure Male Wanted—Friendly, witty, sensitive female with business savvy, sense of adventure, seeks long-term relationship with easygoing, warm, enthusiastic male to share sports, good food, finer things. NYM B541.

Once In Life—Hope to be so lucky to find the right man, who will care, understand, cuddle and love me. I am 38, slim, pretty, enjoy all kinds of sports, dancing, theaters and movies. Please, photos, bio, phone. NYM B542.

Challenge—Is there a woman with a fresh and natural beauty that is warm, inquisitive, intelligent, slim, 28-44, athletic and fitness conscious? I am 49, single, healthy, a successful lawyer, Jewish, bluntly honest but sensitive, with a subtle wit, 5'8", trim and athletic, tournament tennis player. Enjoy creative conversation, travel to hideaways, Woody Allen movies, fine food, music, sports and the arts. I live in the South on the Gulf Coast. In NYC very often. If you do exist and want to accept the challenge, send photo and phone. NYM E425.

Laugh With Me—Pretty, blue-eyed blonde. Successful, Jewish, 39. Seeks fun-loving/serious, emotionally available male, 35-45, physically and mentally fit. Non-smoker. NYM B543.

Intelligent, Handsome, Professional—27, Jewish, physically fit, enjoys rock music, James Joyce, travel, parks, pop art. Seeks attractive, intelligent, female baby-boomer for friendship and sharing. NYM B544.

Wherefore Art Thou, Romeo?—Somewhere there must be a man for this slim, very pretty, intelligent, successful, charismatic woman who seeks secure, stable, sensitive, romantic man, 40's-early 50's, Jewish. Letter/phone/photo. NYM H260.

Beautiful, Blue-Eyed, Model-Like—34, 5'4", single, Jewish professional female, doctoral level, witty, warm, sincere seeks marriage-minded M.D. or professional in his 30's. Bio/phone. NYM H330.

French Catholic Widow—5'4", pretty, refined, warm, freelance East Sider, seeks nice-looking gentleman, 55-62, warm, healthy, non-smoker, no pets, 5'7" minimum, loving arts, music, opera, nature. Bio/photo. NYM B547.

Multifaceted Man Desired—Must enjoy the sublime to the ridiculous passion for living, 45-55, 6' minimum, sense of humor a must. Send photo, phone, note. PO Box 6547, Fresh Meadows, NY 11365.

Looking For Soulmate—LI executive, new to area, seeks attractive, trim, loving, communicating woman to share life. I'm supportive of your needs for career and/or family. I need a committed woman who is comfortable in corporate life, some sports, church and can show me NYC. You are marriage-minded, about late 30's. I'm 46, 176, 6' and a unique man. Photo appreciated. NYM B548.

33-Years-Young—Intelligent, attractive, enjoys swimming, skiing, dancing, good company, laughter and Tommy MacKem. I am hardworking, ambitious and independent and I am interested in a gentleman of similar quality to share life, love and possibly to raise a family. NYM B549.

"Kiss Me Once—And kiss me twice and kiss me once again, it's been a long, long time." 5'10", Jewish male, 51, would like to meet a preferably tall, 5'7" plus female for caring and sharing, hand holding and hugging, friendship and maybe a whole lot more. It's been a long, long time. NYM H346.

Cosmopolitan Career Woman—Successful yet romantic, bright yet warm, feminist yet feminine would enjoy much more going out (theater, movie, restaurant) or staying cozily home if those were shared with a special man, 39-55, of similar varied tastes, intelligent, considerate, caring, capable of intimacy. NYM E426.

Blue-Eyed, Tall, Slender—Attractive, Jewish, professional, 41, warm, loving seeks professional Jewish male, 38-49, for a 1-to-1 relationship. NYM H258.

Young 50's, NJ Exec—Looking for very sensuous, Christian, non-smoker, slender, monogamistic, very intelligent, secure lady, 35-52, to share all. NYM J042.

Physician, Serious, Sensitive—Jewish male, 35, seeks sensitive, serious, Jewish woman, 30 and under, dentist, physician or equal profession for future together. Photo/bio/phone. NYM B551.

Widow, Middle Age—Very pretty college grad, seeks older man. NYM B552.

Tall, Dark And Handsome—But also sincere, honest and warm. This Wall St. professional would like to share long lasting romantic moments with a beautiful, warm and sincere lady in her 20's. Phone/optional photo. NYM B553.

Warm, Attractive, Spirited—Jewish woman, 27, 5'7", seeks kind, tall, sensual man, psychoanalyzed and well-educated. Photo, please. NYM B554.

Imaginative, Warm, Sincere—Flexible, sensitive, eligible male, 50, 5'9", 170, seeks non-smoking, slender woman, 35-45, for lasting relationship. NYM H259.

Pretty, Petite Professional—Female, 41, cultured, athletic and spirited. Looking for my man, 40's-early 50's. Photo, phone, bio, appreciated. NYM J014.

STRICTLY PERSONALS

Attractive, Refined Lady—Sophisticated European, vivacious, professional, slender, 40's, seeks urbane, compatible man for solid life partnership. PO Box 1447, Madison Square Sta., NY, NY 10159.

Tall, Successful Male—35, bright, attractive Jewish professional who enjoys theater, sports and good talks. Seeking honest relationship with Manhattan female counterpart, 5'6" plus (26-34). Phone/note, please. NYM H261.

In Search Of Excellence—Dynamic, pretty winner, 39, seeks a thinker and doer who thrives on life (in the city), his work, spontaneity, laughter. NYM B555.

Handsome, Professional Male—31, seeks attractive, good-figured, romantic Jewish female, 21-30. Phone/photo. NYM H262.

Up On Life—I'm a dynamite-looking, tall, slim, witty, successful, bright, Jewish lady with no dependents. People, good conversation, music, dancing, puzzles, games, loving and laughing are my pleasures. Seeking a male counterpart, 40-49. Photo. NYM H263.

Soft, Vulnerable, Resilient—Beauty of heart and body seeks male counterpart, 30-40, who would like marriage and kids with this romantic lawyer. NYM H265.

Stunning, Blonde Professional—NYC woman, 5'5", 39, intelligent, vibrant. Seeks dynamic man of substance, 39-49, for caring relationship. Photo. NYM J015

Earthy, Handsome, Athletic—Male. I enjoy the country, dogs, running, parties, while also enjoying the theater, museums and a quiet dinner with someone special. I'm successful, but I don't feel the need to impress anyone with this. I'm 29, Jewish and would like to meet an attractive, slender woman with same interests. Photo, phone, bio, please. NYM B558.

Pretty, Intelligent, Romantic—Professional, Jewish lady, 31, of eclectic interests, seeks a sagacious, urbane, ambitious, secure, Jewish gentleman to share the best of life in the Big Apple. Bio/phone. NYM B557.

Brunette, Slim, Attractive—Green-eyed, 39, French background. Enjoys squash, tennis, travel, theater, cinema, other urban amenities. Seeks professional or businessman to share similar interests, age 37-46. Phot, bio, phone, NYM J017.

Rubenesque Latina, 30—Seeks male who enjoys foreign movies, skiing, travel, romance. NYM B546.

Successful Film Producer—Very handsome, 33, 5'11", athletic, intelligent, articulate, sensitive and affectionate, very secure financially. Enjoys travel, sports, the finest of NYC culture and nightlife. Seeks exceptionally beautiful, fit, curvaceous, intelligent woman, 23-32, to share my exciting lifestyle. No smokers. Photo a must for reply. NYM J018.

Special Blend—Bright, sophisticated, dynamic, good-looking, successful, Jewish woman, 35, 5'4". Seeks male counterpart, 32-45, 5'9" or over, must appreciate the finer things in life. Bio, photo, phone. NYM J019.

Southern Westchester Gal—Warm and attractive, introspective and funny, 40's, divorced. Seeks gentleman who has a love of life, opens car doors, and occasionally eats quiche. Note, photo, phone. NYM J025.

Female Physician, 37—Jewish, wants to settle down. Is there a non-smoking, kind, bright, professional man, who enjoys skiing, jogging, travel, romantic dinners and wants children? Phone, letter and photo, please. NYM J020.

Intelligent, Striking Brunette—Professional, successful, sophisticated, slim. Begins quest; professional male, sensitive, wise, 30-50; lover of arts, travel, classical music, dining. For romantic marriage. PO Box 208, Mt. Sinai, NY 11766.

Your Children Or Ours—Great either way. Successful, multifaceted educator, nice-looking, slim, youthful 38, Jewish. I'm a gentle, communicating, sincere man, seeking a kindred soul mate. Shall we? Photo appreciated. NYM J021.

Modern Renaissance Man—And a hunk. Chinese-American, 30, 5'11", 165 lbs., energetic, ambitious MBA; successful overachiever. Never married. Don't smoke or drink. Loves painting and cooking. Enjoys fine food, ballet and Broadway musicals. Loves travel and adventures. Triathletic and marathoner. Leisure activities also include skiing, skating, canoeing, backpack, tennis, fishing, sailing, flying and diving. Seek one special lady for love/marriage. NYM B572.

Very Adorable—Blue-eyed, mid 30's, Jewish professional. Seeks fun-loving, successful, male counterpart who can laugh at life's curve balls. NYM J022.

Handsome, Single Jewish Male—29, 5'11", 170, successful attorney, witty conversationalist, of steady character, interested in music, books, sports, fine food and wine. Seeks incandescent, brainy, very attractive, focused woman of wit, joie de vivre, with attainments of her own, to share experiences and good times that Manhattan has to offer. Photo appreciated. NYM J023.

Glamorous Zsa Zsa Gabor Type—Shapely, 42, very successful Manhattanite seeks business executive or professional man, 45-55, prefer Jewish, 5'10" or over, very attractive, charismatic and wanting a healthy relationship. Silver hair a big plus. Photo, please. NYM H269.

Handsome, Successful, Wall Streeter—6'1", thin, 30, been called "a catch," ready to settle down. Am ambitious, kind, warm, sincere, mensch. Love kids, business, books, travel, movies. Seek a pretty, intelligent, big-hearted, warm woman. If you are ready for something that may become lasting, write. NYM J016.

Wanted: Man Big Enough—To fill life of a blonde, beautiful, 35, haughty lady with lots to be haughty about. If you're not witty, worldly, Waspy, wealthy, sexy and classy, don't bother to send your car. Note, photo, phone, please. NYM E427.

A Special Friendship—With growth potential desired. Pretty, 31, slim, 5'5", blue-eyed brunette seeks caring, handsome, unpretentious, successful male, 30's, who enjoys life in and out of NYC. NYM B559.

Ambitious Sales Engineer—29, handsome, warm and charming, with unlimited energy wants to meet good-looking, smart, caring woman with sparkle and enthusiasm. NYM J026.

Chic, Snazzy Career Gal—Seeks tall, witty, intelligent, attractive chap, 40-60, for mutual joy and togetherness. Photo/bio/phone. NYM B560.

Stunning, Intelligent—Fun-loving female enjoys Sinatra or partying to Michael Jackson. Seeks mate to share tender moments, 28-40, fit and fantastic. Photo/bio, please. NYM H270.

Successful Executive—After not dating for 2 years because of some wounds from a divorce, this mid 50's, good-looking, white male from western MA. (2-1/2 hours out of NYC) is ready to break out of the starting gate. Sincere and financially secure seeks caring, attractive, sensitive, intelligent woman for serious relationship. No games. Photo/phone/note appreciated. NYM H271.

Pretty LI Businesswoman—25, wishes to meet sincere, attractive LI man, 28-35, to enjoy with me friendship, romance, movies, comedy clubs, theater and good conversation. Photo/note/phone. NYM H272

Searching For Very Superior Male—Looking for that special "soul mate" to share in an honest, sensitive, caring and giving relationship. You must be very successful, Jewish, tall, debonair looking, 37-45. The reward: an independent, professional lady with charisma, extremely fine qualities and very attractive looking. Photo a must. NYM H273.

Friends Say I'll Meet You—At a tennis party, sports event, museum, art opening, benefit, evening class, health club, on the beach, cycling in the park, skiing, dancing, or traveling. Or maybe I'll meet you here. If you're a fit, terrific guy, 29-40, serious and ready for your own first lady who is established, independent, creative, passionate, 29, Jewish, and ready for you. Send photo, note, phone. NYM J027.

Berkshire Beauty—(Urban dropout!). Petite, bright (MA, NYU), appealing, financially secure lady seeks warm, open, funny, tallish, (38-50), city fellow for exuberant city or country weekends. Letter/phone/photo or whatever! NYM B579.

Good-Looking Man, 5'11"—155 lbs., blue eyes, brown hair, would like to meet classy, attractive lady, 35-50, to enjoy quiet but good times with up person. Short note/photo/phone. NYM H267.

International Businessman—39, one week a month in NYC seeks beautiful, intelligent woman. Photo/phone/bio to P.O. Box 7807, FDR Sta., NY, NY 10150.

Tall, Handsome, Professional—23, Jewish. Seeks active, pretty lady, 18-24, for relationship. NYM B577.

WASP, Southern Belle—31, conservative, attractive, nice, intelligent, yuppie, Manhattanite looking for single, financially comfortable male with similar attributes, 30-40, 5'11"-6'5", with a good sense of humor who enjoys life, sports, movies, theater and good conversation. NYM B574.

This One's For You—Wherever you are. He's a unique, Jewish male, 34, exceptionally handsome, successful businessman, sensitive, witty, romantic, understanding, perceptive, conscientious, creative, flexible, athletic, funny and stubborn! Hey, nobody's perfect. Thank God. He's real. He's alive. He's single. Best of all, he's me! NYM B575.

Marriage-Minded, Handsome—NJ professional man, 28, Jewish seeks attractive, Jewish woman, 23-28, of good character. Photo/bio. NYM B573.

Handsome, Romantic Dentist—42, Christian (non-religious), 5'9", 165 lbs., athletic, active, warm, bright seeks very attractive, trim, warm, affectionate, professional woman, 25-35, for relationship. Bio/photo/phone. NYM H301.

Glamorous, Green-Eyed—Affectionate, down-to-earth, athletic, vivacious fashion designer, 31, seeks sensitive, professional man, 31-45, Jewish, who is family-oriented, sensual, strong, giving and has great style. Letter/photo/phone. NYM H302.

Terrific Looking, Successful—Professional woman, tall, blonde, trim, 41, would like to meet good-looking, tall, professional, white male, unmarried, 41-55, emotionally secure and financially successful for warm, cozy relationship. Photo and phone a must. NYM H303.

Are You A Slim, Attractive Woman—Very intelligent, sure of your world view but quick to laugh at the contradictions in it, who enjoys traveling abroad, who is casual and lovingly silly sometimes? Are you a successful professional who wants a romantic, tender commitment with the right man? Yes? I'm your male equal. If you're my age (33) or younger, please write me a short note with your phone number if you live in Westchester, Connecticut or Manhattan and include a photo if possible. NYM H268.

Independent, Successful Woman—Would like to meet tall, successful, healthy, Type A man, 38 plus. Ted Koppel, Russell Baker, the Metropolitan Museum, business and the outdoors are high on my list of favorite things. What's on your list? NYM B580.

Bright, Sincere, Successful—Unpretentious businessman, 40, 5'5", divorced, Jewish. My passions include people, sports, politics, kids. Seek pretty lady who does well at what she does, means what she says and knows how to smile. NYM B581.

Joint Return Filer Wanted—Jewish male, international tax attorney, warm, 6', 31-years-old, seeks slim Jewish female, lifetime partner, to join me in filing joint tax returns. Attractive, blue-jeans-wearing, upbeat, tactile, under 30, and able to sign own name mandatory. Phone and recent photo, please. NYM H314.

When You Wish Upon A Star—Bright, handsome dentist, 30, desires a lady looking for adventures she will never forget! Joie de vivre. Photo. NYM B582.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Valued And Desired—Highly intelligent, successful, unmarried gentleman, preferably mid 40's or older. I am divorced, 35, a psychoanalyst with a very full time practice. NYM H274.

Seeks Beautiful, Asian Woman—Very handsome, Eurasian, straight male, 36, 5'9", 150 lbs., lean, well-muscled from calisthenics and hard work as Broadway and TV theatrical technician. College grad with interests in natural and applied sciences, craft and fine arts, history (ancient and modern), travel, etc. Residing West Side midtown. Seeking very good-looking, healthy, Oriental woman, 26-36, with similar interests, for permanent relationship leading to marriage and children. Must have capacity for emotional as well as physical sharing. Must have positive self-image and enjoy being treated as a lady. I insist on taking some time to get to know you. Very much enjoy old-fashioned courtship. Send phone number and/or correspond. Photo exchange optional. Let's get together over wine or tea. NYM B561.

The New York Single Scene—Is not for me. I am eager to meet an educated, adventurous, warm, caring, financially secure man who would enjoy sharing some happy times. I am an exciting, attractive, intelligent, 40 plus, Jewish blonde with a unique sense of humor and a touch of class. I enjoy music, the arts, travel, good friends, entertaining, country weekends and New York City. Bio/photo/phone a must. NYM H275.

Santa—Send an attractive, shapely female. She should be Italian, mid 40, look good in jeans, for a deserving bachelor. Photo, phone. NYM B567.

A Multi Dimensional—Lean, casually good-looking, early 40's, male, warm and affectionate, super-bright, with a droll sense of humor, stable, but very unique. Highly successful career, great midtown apartment high over the city, with a quiet, woodsy, country hide-away. Enjoy antiques, country inns, discos, funny movies, ice cream, champagne, walking on the ocean beach at night, Monday Night Football, gourmet dining and soft classical music. Wish to meet a very slim, pretty, long-haired female, to age 30 with no dependents. Photo with reply, please. NYM J028.

Cute And Bubbly—Petite, sweet, fun, 22-year-old, Jewish female. Loves music, dance and romance. Seeks 22-30-year-old, Jewish, adorable, special guy to laugh and enjoy life with. Bio, photo, phone. NYM B563.

Italian Gentleman—American-born, successful, 41, 5'9", fit, very handsome, a northern NJ resident, beautiful home on the water with a fireplace perfect for romance, seeks a quality lady, 28-38, extremely attractive, shapely, to share the finer quality things in life. Recent photo and bio a must. NYM H278.

Very Handsome, Jewish MD—26, caring, warm, sincere, enjoys sports, theater, movies, dining out or a quiet evening at home. Seeks pretty, slim, intelligent, happy lady, 24-29, for that special relationship. Photo, bio, phone. NYM J029.

Could Be Paradise—Warm, sensitive and honest Jewish man, 32, who is also athletic and financially secure seeks a responsive, honest, down-to-earth, attractive woman, 20-35. Bio/phone. NYM H279.

Jewish (Non-Orthodox), Intelligent—Professional, successful Southern gentleman, businessman, well-educated, well traveled, cultured, ethical, nice-looking, late 50's, over 6', well-built, healthy hair, unencumbered, marvelous sense of humor, good communicator, conversationalist, high achiever, financially independent, emotionally stable. Do not drink or smoke, no drugs; heavy drinkers or drug users please do not reply! I am a warm, assertive, compassionate, sensitive, loving, very affectionate, strong-willed man who is seeking a "lady" who is kind, sweet, loyal, considerate in all respects with a very loving disposition, financially independent and emotionally stable. Your age and location are immaterial, my interests are varied and many. To name a few: home life, gourmet and ethnic foods, theater, music, museums, art galleries, antiques, gardening, walking on the beach holding hands, riding horses; divorced for a number of years, now seeking beautiful, permanent, quality, very meaningful relationship. I am for real and down to earth. Would like to change the letter I into we, me into us, living into a life of loving; if you think you may be my counterpart, please respond in confidence with informative letter, photo and phone number for reply. Thank you and Happy Chanukah. NYM E428.

All I Want Is My Equal—I am a very pretty, petite, Christian woman, 35, professional, with a great figure and personality to match. I'm warm, cuddly, vivacious, outgoing and sensitive. Only my sense of humor has kept me going in my quest for a handsome, professional man, 30-40, who is sensitive, comfortable with himself and very sexy! Where are you? Do you exist? I'd love to share my life with you! Bio/phone/photo. NYM H280.

Attractive Female—Healthy, secure and stable. Not neurotic, exploitive, princess nor feminist seek a non-jaded, intuitive single man with soul. NYM H276.

Communication And Electricity—A must. You're a caring, ambitious, professional, fun, romantic and very attractive man, 28-35. I'm a slender (really), successful, lovely lady, 28, 5'8". Phone/photo/bio. NYM B565.

Attractive, Athletic, Classy—22, Jewish woman seeks handsome, warm, financially secure man, 26-31. I'm into skiing, beach, foreign cars, hockey, travel, fun weekends. Photo/phone. NYM H281.

Knock-Out Beauty—Vivacious, sophisticated, 22-year-old law student seeks tall, successful, very intelligent, 26-32, professional Jewish male. Photo/bio/phone. NYM H282.

Handsome New Yorker, 27—Desires a single lady who likes languages, tennis, has a good career and has traveled to different places. Please send letter, photo and phone. NYM H283.

Achiever Seeks Achiever—27, cute, clever, classy, classical musician/successful consultant seeks refined, accomplished Jewish male under 34. NYM H284.

Very Attractive, Successful—Businesswoman, 34, Jewish, 5'5", highly creative, slender, giving, bright. You are 28 plus, accomplished, handsome, intelligent, caring; with a sense of humor and lots of character. Photo, bio, phone. NYM H285

Staten Island Bachelor—37, Catholic, 6', 180, handsome, owns 3 homes, 4 businesses seeks glamour-gal type, about 30, who wants small family. Must be from quality background, enjoy country club life. Photo/phone a must. NYM H286.

Attractive, Fit, 27-Year-Old Female—Professional, also playful, warm and spontaneous seeks discerning male with similar qualities. I'm Jewish (but not very). NYM H287.

Beautiful, Shapely—Warm, witty, sensitive, bright, professional woman, 26, seeks single, non-smoking male counterpart, 21-36, for fun and relationship. Photo, bio. NYM H288.

Is Fabulous—Because this is what 50 looks like today. Financially independent, grown children. Loving, bright, humorous, open, attractive, vulnerable but strong, sometimes singularly-minded. My life is glamorous, I work hard for the freedom to live and play well and I desire the friendship of a brainy, mature Manhattan man of compatible vintage. What matters is your energy, values, intelligence and exceptional professional success. I am down-to-earth, incurably romantic, comfortable in jeans or gowns. Family and friends consider me lovely, classy, cultured, creative, in great shape. I'm widely traveled, love a challenge, game to trek around the world, sit by a fire; love most sports, music and art. If you seek a fabulous 50 woman and are unafraid of intimacy, vulnerability and intense conversation send letter/photo/phone to NYM H296.

Distinguished And Elegant Gentleman—Seeks a warm and loving lady, 35-50, for romantic dinners, quiet talks by the fire, theater. Note and phone please. All replies will be answered. NYM H289.

Easy To Be With—Successful businessman, 50's, athletic, handsome (my daughters and ex-wife think so), comfortable with women, loves bagels and Cabernet. I am seeking a financially secure, attractive, athletic, slim, non-smoking, NYC woman, 30-45, who laughs easily. Bio/photo/phone, please. NYM H277.

Gorgeous, Green-Eyed Manhattanite—35, with a flashing smile and raven hair seeks a professional man, 35-45, who is sane and sensitive, enjoys his work, laughs freely and is reasonably content with his life. Photo/note. NYM H291.

Successful Writer—With sophisticated tastes and sense of humor, wants man who can be best friend and more. I'm 33, 5'8", very pretty, well-educated, giving. If you're 28-45, compassionate, creative, successful and attractive, send note/phone and we'll talk. NYM H292.

Earthy And Elegant—Strikingly attractive, shapely, blue-eyed, natural blonde, 38, sincere, sensitive, caring, romantic seeking city or suburbanite, good-looking, emotionally stable, professional male counterpart, marriage-minded, 40-50. Photo/phone, please. NYM H293.

Warm, Sincere Gentleman—31, Christian, 6', handsome with expensive taste. Seeks a beautiful, 25-31, female, non-smoker, with an exquisite figure, who also craves the good life, and more importantly, romance. Photo/bio. NYM H295.

Very Attractive, Blue-Eyed—Female, 36, professional, 5'6", enjoy sports, music, performing arts, movies, travel, dining. Seek successful, educated, Jewish male, over 5'10", 34-42, with similar interests and good sense of humor for lasting relationship. Bio, photo, phone. NYM J031.

Manhattan Brunette—Attractive, intelligent, sophisticated, 40's, who loves NY and all it has to offer, wants to meet a special friend, 45-54, financially secure, intelligent, self-confident, to share interests in jazz, classic cars, French poster art and travel. Also, open to developing new interests. Phone/bio. NYM B562.

Shapely, Super-Petite—Exotic, Oriental look. Long, lustrous hair, never married, warm, very feminine, intelligent, independent, successful businesswoman. Interested in meeting successful, marriage-minded gentleman, slim, average to tall, 36-45, no religious preference. Photo, bio, phone. NYM J032.

I Am A Warm Blonde Lady—39, shapely and poised looking for a special gentleman. I have a vivacious personality, a successful Manhattan career and a residence in NJ. Are you looking for a delightful woman for a meaningful relationship? If you're strong emotionally and professionally, handsome and kind, let's meet. NYM H290.

Boston. Striking, Attractive—Jewish female, 37, accomplished, sophisticated, down-to-earth, enjoys city and country pleasures. Seeks unattached, discriminating entrepreneurial male, 36-50, 5'10" plus, warm, sincere, assertive, fast wit. Note/phone. NYM H342.

Possibly Handsome, Definitely Cute—Slim, 5'8", Jewish man, preppy, 30, seeks attractive, sensitive, warm Jewish female, 25-32, with spark, for fine dining, good music, quiet evenings, fun and cuddling. Phone/note/photo appreciated. NYM H297.

Beautiful Nordic Artist—Successful, best upper class credentials, slim dancer's body, Dietrich legs, 33, seeks professional of imagination and achievement. Bio, photo. NYM B566.

Wanted: Good-Looking—Financially secure gentleman, for this extremely attractive blonde, 32, 5'4". Let's enjoy Broadway, dancing, football and dining together. NJ area. Photo, phone. NYM J030.

Body And Soul—Matter to this smart, warm, athletic, redheaded woman, but not money, age or race. NYM B569.

Charismatic Jewish Female—With a touch of class! Very attractive, slim, 5'7", non-smoking Manhattanite. I'm intelligent, witty, warm, sexy, romantic, fun! Are you a tall, successful man, 40's-early 50's, with class and integrity available for a loving relationship? I'm interested! Note/phone/prefer photo. NYM H299.

STRICTLY PERSONALS

Suburban-Raised Brooklynite—31, attractive, down-to-earth female, seeks single, professional male, 28-38, to share the pleasures of Historic District living. Phone/bio/photo. NYM H315.

Blue-Eyed, Sensual—Sleekly built, Jewish male, 30, sensitive, romantic, extremely creative, successful in the arts with a brilliant star rising, seeks a woman to hop aboard. I love Paris, autumn breezes, Armani ties, mornings in Vermont, empty beaches, Taittinger, Simbari paintings, golden retrievers; poetry, theater, music are life's essentials, and I especially adore children. I seek a gentle, elegant, loving soulmate who takes good care of both body and spirit. Photo. NYM B586

Successful Female—Corporate VP, 42, attractive, 5'4", size 6, emotionally stable, confident. Non-smoker, social drinker. Wants to meet male counterpart, 40-55, who appreciates the tapestry of sights, sounds and textures of NYC. Note on letterhead, home phone, recent photo, please. NYM B587.

Resist This—How can you? Bright, slim, pretty, mid-forties, athletic, Jewish, successful lady seeks man with sincerity, warmth, romance, humor for caring and sharing. NYM B588.

Associations—Male (definitely), sensitive (super), fun (the best), intelligent (you bet), attractive (really), sincere (positively), sensuous (wow), experience (43), space (6'), personality (bodacious), seeks lady (29-39) with her own special (charms). NYM B585.

Have Datsun Will Travel—Lady, 34, is looking for that certain man whose favorite color is plaid. NYM H298.

Cicero Wrote—"Love is the attempt to form a friendship inspired by beauty." I'm a successful, nonfiction writer looking for an equally exciting, successful man, 5'9" plus, 33-45, who wants a wife and children. I'm pretty, 35, fun. I likes movies, theater, travel and sports. NYM B590.

Simple Dreams, Familial Themes—Handsome, established, PhD, mid 30's, 6', 155, India-born Manhattanite with wit, compassion, character and decency seeks a spirited, beautiful lady, 23-33 with similar dreams. NYM B591.

Are You A Woman—Who often attracts comments about her muscularity? I'm a man who loves and prefers your look, always have. You've been elusive, too often hiding in long sleeves and pants to avoid those comments. It's time for a breath of fresh air. I'm 41, appear younger, solidly built and nice to look at. I'm upfront and expect the same. Honest communication is essential. I'm a warm and caring person. It's now up to you. I'm just a 20 cents stamp away. NYM H316.

Good-Looking Man—Young 36, professional, seeks a lovely lady; 23-33, warm, attractive, to join in a loving relationship. Note, phone, photo optional. NYM J034

Chic And Ye Shall Find—One of NY's most eligible bachelorettes looking for similarly qualified bachelor, 40 plus, to find a magic tune when things come together and strangers turn into friends. Photo and note appreciated. NYM B593

Professional Lady, 20's—Model appearance, very attractive, sincere seeks successful, sincere, handsome gentleman, 25-30, over 6'. Photo/bio. NYM H317.

Vivacious, Pretty Professional—Jewish female, 24, slim, refined, seeks sincere, Jewish professional man, 24-32. Please include phone. NYM B594.

Almost A Lawyer—27, Jewish, 5'7", needs educated woman for movies, fine dining, theater and fun. NYM H318.

Seeking Single Male—Early 40's, professional, tall, athletic who wants a monogamous relationship with a special, exciting, romantic lady. Single, Jewish, early 40's, youthful, athletic, attractive, 5'6", 128 lbs. Send bio. NYM H319.

Ideal Combination—Outside: beautiful, sophisticated, well-read, elegant, self-assured. Inside: a little shy, vulnerable, romantic, very feminine, respectful of traditional values. If you're a Jewish man, 50 plus, successful, dynamic and match this mix, please send photo/note. NYM H320.

Brilliant, Sparkling, Jewish Beauty—31, accomplished, educated, articulate, affluent, slim, graceful, talented Renaissance lady. Seeks loving attachment with likewise special, bright, educated, affectionate Jewish success, 29-41. Must love music, dance, The Cooper-Hewitt, sailing, skiing, biking and appreciate and deserve an exceptional woman. NYM H347.

Loving, Jewish Male, 29—Self-employed, seeks Jewish, slim female, 20-32, to love, cherish. Photo, bio, phone. NYM B595.

Slim, Blonde, Phi Beta Kappa—Seeks responsible Christian, 35-50, 6'4" to 6'6". NYM B592.

Humor Maketh The Man—So please send a joke you like. Jewish lady, 34, kind, slim, attractive, PhD seeks bright, stable man to share city, country pleasures, lasting relationship. NYM B596.

Eshet-Chail—Mi imza? Sexy, Jewish artist, 30's. Successful combiner of home and career, body and soul. Seeking compatible, passionate "A" class Jewish man under 40. If you understand every word in this ad, please reply with letter, recent photo (must) and phone. NYM B597.

Sparkling, Pretty, Corporate Lady—Loves writing poetry, Siamese cats, classical music and good laughs. Jewish, 33, seeking a male counterpart with serious intentions. NYM H329.

Bright, Bubbly Blonde—36, attractive, 5'3", blue-eyed lady seeks handsome, single, white male, highly successful professional yet good-hearted, honest, secure, who enjoys life, laughter, music, travel, spontaneity and possible commitment. Photo/phone/bio. NYM B598.

Blonde, Delicate Lady—45, looking for a gentleman, 50-60, intelligent, high quality. Photo, phone, please. NYM B599.

A Rare Find—MD, 31, non-egomaniac, slim, tall, striking seeks slender, stunning adventuress, 20-30. Photo. NYM H324.

Single, Successful Jewish Female—Artistic, early thirties, seeks to change life of a Jewish business or professional man, thirty-forty who is sincere and marriage-minded. NYM B600.

Partnership Potential—Attractive, Jewish woman, 35, 5'8", pinstriped outside, warm inside, seeks extremely bright, successful, witty and warm, Jewish male counterpart to share classical music, wordplay, beaches, laughs and more. Bio/phone. Photo appreciated. NYM B601.

Green-Eyed, Adorable—24, Jewish, champagne, fireplaces and walks on the beach on cool autumn days. If you are "GQ-type man", 26-32, established, honest, special, with a good sense of humor and enjoy life, send bio, phone, photo (a must). NYM B602.

Attractive, Slender, Tall, 5'9"—Sincere woman, 29, seeks mature, attractive, interesting man, 25-38. Photo. NYM H334

Attractive Lady, 35—Petite. Aggressive in business, socially shy. Looking for nice man with traditional values. Let's date for now. Who knows where it might lead? Phone/note/photo. NYM B604.

Beautiful, Blue-Eyed Brunette—This very sincere, classy lady (27, 5'8", slim) seeks tall, attractive, successful man to put all her trust in and share all those good times that can lead to a loving, lasting relationship. Bio/phone/photo. NYM B605.

Serious-Minded Female—Quite attractive (photo upon request), fun-loving, professional, 31, interested in established, successful, attractive Jewish male, 28-40, tall, for romance, marriage, kids. P.O. Box 20090, NY, NY 10025.

Health Care Professional—26, enjoys biking, nature, music, laughter. If you are professional man, non-smoker and no drugs, 24-30, Jewish, with similar likes, I look forward to your letter. NYM B606.

Exceptionally Beautiful Redhead—Lithe, sensitive and successful, 29, welcomes truly handsome, sincere, successful man, 32-39. Picture yourself in writing, let me know you have that special something and I'll respond warmly. NYM H328.

If You Are—28-33, tall, dark, handsome, financially secure, Jewish, male and would enjoy a spontaneous, versatile, fun-loving relationship, this 5'5", pretty, hazel-eyed exec would like to meet you. Phone/photo. NYM H323.

Are You A Woman—Who is loving and honest enough to answer this ad. Divorced Jewish male, 47, seeks sensitive, attractive, single white female, 35-45, to share feelings about life, literature and classical music. Limits exist only in the mind. Photo appreciated. NYM H311.

Hard Working Manager—In the arts, 30, 5'7", slim, good-looking, financially secure, enjoys the theater, snorkeling, skiing, etc. Seeks petite woman to share with. Photo/phone number. NYM H331.

Attractive, Creative, Intelligent—Woman, 50, 5'1", 110 lbs., jogger, tennis, working in TV/film, financially secure. wants to share interests in classical music, art and literature with male counterpart. Send short note/phone. NYM H332.

34-Year-Old, Jewish Male—Professional seeks marriage-minded woman. Divorced, handicapped okay. NYM B607.

I'd Rather Be Dancing—Slim, very attractive, intelligent, Jewish professional woman, 33, seeks honest, sincere, successful, Jewish male counterpart for meaningful relationship. NYM B608.

Want The Thrill—Of winning Lotto, meeting Redford, being on TV? I'll give you the next best thing: me. Affable, conscientious, humorous, educated, sincere, responsible Jewish male, 37, 5'8" seeks marriage-minded, Jewish female, 28-36, who's outgoing, caring, confident, slim, active, unpretentious and likes to laugh. Send bio/phone. NYM H325.

Attractive, Jewish Male—32, sports, piano, Annie Hall, Atlas Shrugged, has good job, excellent sense of humor, seeks very pretty, witty, long-term sweetie. Photo. NYM B609.

Financially Secure—Interesting, nice-looking, 5'10", white male professional, MBA, 45, seeks slender, pretty lady, 30-40, for relationship. Bio/day phone/photo appreciated. NYM B610.

Pretty Black Female MD—Carol Martin look-alike seeks handsome, romantic male, 30-46. NYM B611.

Most Will Read Over This Ad—But for the man who enjoys a sensuous, nurturing woman of large build, lovely face and a zest for life who is in her 40's, a city dweller who enjoys sitting before a crackling fire in her country home, loves music, travel and has a great sense of humor then I am your woman. NYM H327.

Choose Me—Tall, slender, vivacious, professional woman, 37, if you are a financially secure, intelligent man, 35-45, with sense of humor, zest for life. NYM H333.

Professionally Fulfilled Male—6'4", seeks non-smoking woman who enjoys dancing, classical music, tennis, travel and giving and receiving affection. Photo, note, phone. NYM B612.

Film Writer, 44—Seeks woman, 26-35, for possible romance. Must be a very tall, well-built, career-oriented non-smoker. I'm 6'1", 170, youthful, athletic. Best rapport with a blonde. Lively imagination more important than photo. NYM B550.

Investment Banker—Single, Jewish male, 25, handsome and financially secure. Looking for attractive, cultured, 20-32-year-old female. Bio/photo/phone, please. NYM B628.

Attractive Woman, Writer, Filmmaker—Professor, early 40's would like to meet a sweet guy. Photo and phone. NYM H369

Fulltime Evening Professor—Seeks pleasant, intellectual gal for galleries, recitals, crafts, plays, hikes. NYM B583.

Kind, Jewish Male—30, PhD, desires kind, Jewish female with North German or related identification. NYM B380.

Sensuous, Warm, Funny Lady—60 going on 45 seeks similar man. NYM H266.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

New Year's Eve, '84—Let's meet before then, so we can ring in '85 together. I seek a man who is attractive, warm, caring and romantic, 25-35. He will find a lady, 24, with same qualities. If you'd like to start the New Year right, reply with a short letter, phone and photo, if possible. NYM B570.

Atypical PhD, 45—Tall, kind, seeks unpretentious woman in 30's for honest relationship. Photo. NYM J035.

Bright, Creative, Dental Specialist—Divorced, 42. Seeks bright, tall, slim, Jewish, special lady for marriage/family. Bio, recent photo, telephone number. NYM B584.

MBA Bachelor—27, 5'7". Good-looking, Wall Street banker seeks sincere woman, 22-30. Note/phone. NYM B571.

Jewish Male, 26—Attractive, intelligent, active, fun-loving, warm, seeks sincere, bright, attractive, Jewish female, 21-26, to share good times. NYM B603.

Very Pretty Lawyer—28, never married, *slender, seeks single, Jewish, male high-*achiever, J.D., D.D.S., or M.D. for happily ever after. Photo/note. NYM H304.

Beautiful Magazine Executive—29, warm, fun-loving, 5'7", slim, seeks bright, handsome, self-assured, 30's, Jewish Rhett Butler/Alan Alda who is not gone with the wind. Bio/photo. NYM H308.

Jewish Female—Slim, 5'9", early 40's, with six figure income, seeks white professional male, 35-55. NYM H309.

ANNOUNCEMENTS

Alan, Alias L.D.—34 red-hot kisses on your birthday. Love, Gay, alias B.T.

Sir From London—I used your pen at Yings on election night. Let's meet again. Please get in touch. NYM B556.

Young Man, Limping With One Leg—With cane, on trip to Liberty Island on 10/25/84 at 3 pm. Your friend took photographs. Please drop me your address for contacts. I am European. NYM H336.

Bell Labs Physicist—From Atlantic Highlands. We met at airport, let's meet again. Write ASCAP lady: NYM J049.

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Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 NYM number. Mail to: New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

APARTMENTS • CO-OPS • CONDOS • HOUSES

APARTMENTS

New Luxury Condo For Rent—Spectacular East River views, South of U.N., 34th floor, 1 bedroom, 2 full baths, late 3/1985. Lease: 1 year or more. 212-683-7481.

$12,000 Buys Key To Carnegie Hall—Studio. Pied-a-terre/Steinway grand, furnishings. Low rent. 203-354-9556.

APARTMENTS/EXCHANGE

Looking For A 3 Bedroom—Manhattan apartment, Dec. 22-Jan. 2 for 5 bedroom apartment in Central Paris. 212-431-4866.

APARTMENTS TO SHARE

The Fair Share Roommates—Seen NBC. Women-on-the-move/Men who keep up. Preview photos. 145 E. 49. 212-751-1212.

Room For Rent—Female seeks female part-timer. W. 70's. 212-799-0960.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Sales/Rentals, Unfurnished/Furnished—Fine clients, investors, corporate needs. East Side/Upper West. Towne East Management. 230 Park Ave. 212-986-6887.

CO-OPS/CONDOMINIUMS

5th Ave.—Mid 60's. Palatial duplex with park view and stone garden, 3 bedrooms, 3 1/2 baths, 20' ceilings, full service, 1.4 million. 212-486-9757.

Relocated IBM Executive—To buy 2 bedroom condo in luxury, doorman building on West Side. 212-715-6820.

Hunter Mountain—1 bedroom, 1 bath, furnished condo. Sleeps 4. 2 minutes from slope. $49,900. $61 maintenance. S. Smith. 203-796-3763.

"Let It Snow"—You'll be warm and cozy inside this charming, Greenwich Village penthouse apartment with 2 bedrooms, 2½ baths, new Thermalpane windows, 24-hour doorman, terrace, panoramic views. $245,000. Call Barbara Cooper. 212-431-1338. Creative Leasing Concepts.

WINTER RENTALS

Dial Palm Springs! Toll Free—Reservations for over 70 hotels and 600 Condos in sunny California. 1-(800) 854-9288.

HOUSE AVAIL/SALE RENT

Dutchess County—1¾ hours NYC, Beautiful view on quiet lake. Secluded. 3 large bedrooms. Fireplace. Near skiing. Dec.-May. $800/month. 212-722-9057.

LOFTS

Spectacular Furnished Tribeca Space—For rent. Huge 1900 square foot loft. Structurally divided into 4 rooms. Available for rent through April, 1985. $2500/month. 212-952-8279.

TIME SHARING

Lenox, Mass—Elite townhouse, 2 bedrooms, Jacuzzi, sleeps 6, 12/21-28, skiing, indoor pool, $11,000. 201-249-6208 pm.

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own & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **ates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch er issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments f ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must ccompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following onday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York agazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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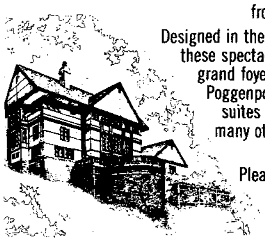

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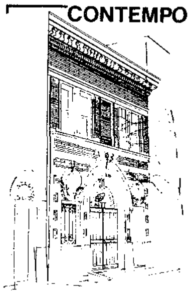

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The Working Classified

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 518

BY MARY ANN MADDEN

> In that last year of his easy life, the thing that we most wanted to know about Sam Barnstable, the thing that finally eluded all of us, even Susan, was his 1. whereabouts, 2. hat size, 3. real name.

Above, a beginning and three ends. Competitors are invited to devise the opening sentence of a novel and provide three (brief) possible conclusions for that sentence.

Results of Competition Number 515, in which you were asked to retitle a book, play, or film as if written by and for children.

Report: Everybody and his grandmommy entered this one. Thousands of little jokes, and it really is fun, after poking through a patch of familiar wordplay, to laugh aloud. But courage. And on to the repeats: CRIME AND NO TV FOR A WEEK. BREAKFAST AT FAO SCHWARZ. Or MAYPO AT TIFFANY'S. ME, CLAUDIUS. THE GET UP AND GO BOOM OF THE ROMAN EMPIRE. THE TEN NO NO'S. THE WILD DUCKIE. KITTY ON A HOT TIN ROOF. THE COMEDY OF BOO-BOOS. A SESAME STREETCAR NAMED DESIRE. MURDER ON THE ORIENTAL CHOO-CHOO. THE SUN GETS UP, TOO. A BYE-BYE TO ARMS. A DING-DONG FOR ADANO. THE BOW-WOW OF THE BASKERVILLES. SWEENEY TODDLER, THE DEMON BABY OF FLEET STREET. THE 10 PLUS 10 PLUS 10 PLUS 9 STEPS. MISS PIGGYMALION. THE GOOD, THE NAUGHTY, AND THE YUCKY. THE BIG NAP. DINNER AT BIG HAND ON THE 12 LITTLE ON THE 8. EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE STORK (BUT WERE AFRAID TO ASK MOMMY). Most popular: BYE-BYE WITH THE WIND. And better, ALL GONE! WITH THE WIND. Sometimes you think of one, and then should think again. If you catch my drift. In all, a fine lot despite a deal of uh, toidy humor. But a fine lot. And you can dance to it.

First Prizes of two-year subscriptions to "New York" to:

"A" MY NAME IS ANNA KARENINA
Felice Linder, N.Y.C.

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Sheila B. Blume, M.D., Sayville, N.Y.

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Richard Tyce, Wilkes-Barre, Pa.

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A. M. McCaddin, Jersey City, N.J.

DAY OF THE JACKAL IN THE HAT
Lewis Terman, South Salem, N.Y.
sp. ment.: Oscar Weigle, Whitestone, N.Y.

THE PRINCE AND THE POOR PERSON
Abe Abramowitz, Bayside, N.Y.;
Meg Goldsmith, Los Angeles, Calif.

WHEN YOU SAY NO I TURN PURPLE
Michael Levin, N.Y.C.

I'M O.K.—YOU NEED TO BE CHANGED
Herman N. Cohen, N.Y.C.

THE PERSECUTION AND ASSASSINATION OF JEAN MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF HANNA-BARBERA
Chris Doyle, Burke, Va.

NO MORE MOHICANS!
Jo-Ann Padnos, N.Y.C.

LOOKING FOR MR. CRAYON
Amanda Barkley, Holland, Mich.
similarly: Judy Sowa, Sacramento, Calif.

SSSH ON THE WESTERN FRONT
Michael Fryer, Hamberg, Pa.;
Arthur Abramowitz, Bayside, N.Y.

HOW TO EAT ALL YOU WANT AND LOSE WEIGHT BY PUTTING YOUR DINNER IN YOUR HAIR
Andrea Fink, N.Y.C.

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Charles Francis, Toorak, Victoria, Australia

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Tom Patufka, Edison, N.J.

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Jeff Tenzer, N.Y.C.

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Bonnie Dow, Sterling, Va.

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Bill Jenkins, Richmond, Va.;
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Marilyn Segal, Bangor, Maine

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D. Gobble, N.Y.C.

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Jean Walshe, Roxbury, Conn.
sp. mention: Kyle Dennis, L.A., Calif.

RINGALEVIO, MON AMOUR
Myrne J. Glick, Kinnelon, N.J.

GOING TO LIVE WITH GOD IN THE AFTERNOON
Karen Shulman, Davis, Calif.
sp. mention: Anne Bernstein, N.Y.C.;
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THE COUNT OF MONTY PYTHON
Gilbert Ireland, N.Y.C.

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Wayne Dow, Sterling, Va.

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Steven Samuel, Bergenfield, N.J.

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Mary Corrigan, Pawtucket, R.I.

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Jeff Bond, Needham, Mass.
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J. and E. Wilberforce,
White Meadow Lake, N.J.
Maria Giordano, Florence, Ala.

THE COUNT OF MONTESSORI
Amy Miller, Bon Air, Va.
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Susan E. Goldstein, Belle Harbor, N.Y.

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M. C. Lash, Winter Park, Fla.

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Aaron Zalkin, Spring Valley, N.Y.

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THE STORY OF THE LETTER O
Steve Morgan, Austin, Tex.;
Judy Glasser, Boston, Mass.
sp. mention: Paula Vogel, Brooklyn

THE NIGHT LIGHT THAT FAILED
Becky Boardman, Wayne, N.J.

BUTCH CASSIDY AND THE BREAKDANCE KID
Michael Giordano, Florence, Ala.
sp. mention: Edmund Conti, Summit, N.J.

BRING ME THE HEAD OF MR. POTATO
Craig Wolfson, Spring Valley, N.Y.

LONG DAY'S JOURNEY INTO NIGHT — ARE WE THERE YET?
Jim Smith, Dumont, N.J.
similarly: J. Rickart, N.Y.C.

LADY CHATTERLEY'S BEST FRIEND
Anna M. DiMarco, Yonkers, N.Y.
similarly: Alicia Ann Chomo, Wilmington, Del.

REMEMBRANCE OF PLAYTHINGS PAST
Ted Saks, Arlington, Va.

CONAN THE BABYSITTER
B. J. Printa, Richmond, Va.

TINKER TAILOR SOLDIER NURSE
Roger Kellerman, Albany, N.Y.

DINNER AT 5:30
Janet Chesman, Gladstone, N.J.

STEPPEN THE WOLF
Michael Rusoff, Roslyn, N.Y.

THE RISE AND FALL OF THE THIRD GRADE
Mitchell A. Kopnick, Ann Arbor, Mich.

A MAN CALLED HORSIE
James E. Sexson, Salem, Ore.

RUMPELSTILTSKIN OF THE BAILEY
Ellen Lenhart, N.Y.C.

THE TREASURE OF THE SIERRA MOMMY
Judy Kelin, East Brunswick, N.J.

THE MYSTERY OF EDWIN DROOL
Michael Deskey, N.Y.C.

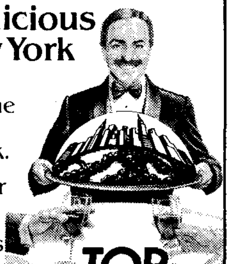
THE FUNNY-LOOKING MAN OF NOTRE DAME
Len Elliott, Auburn, Wash.

WAH! THE BELOVED COUNTRY
Ben LaRossa, Portland, Ore.

THE BABAR OF SEVILLE
Bill Wrubel, Middletown, Conn.
similarly: Ron White, N.Y.C.

BEDTIME FOR BONZO
Roger Ferguson, Albany, N.Y.;
John Felmet, Wintersville, Ohio
similarly: Bob Kopac, Poughkeepsie, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 518, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 7. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 14 issue. Out-of-town postmarks are given three days' grace. ■



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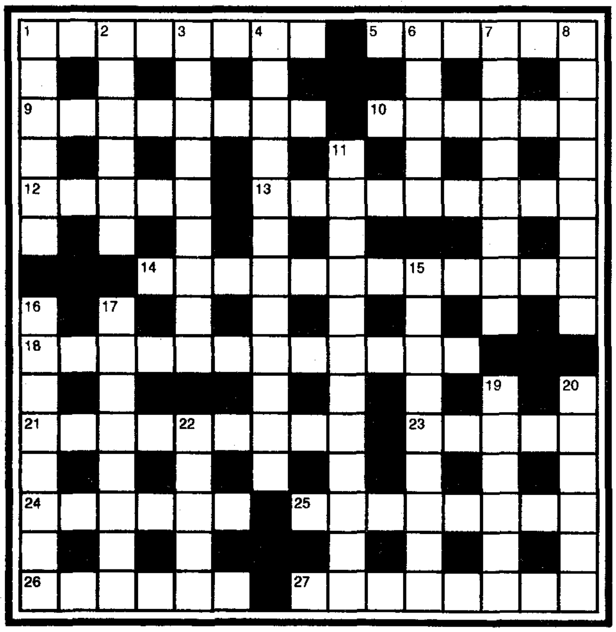
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 To manipulate using a wily path. (4, 4)
5 Sweet pretence. (6)
9 Song which makes one crazy and a girl go wrong. (8)
10 Scattered about and so put right back in all directions. (6)
12 Weapon discovered when head is missing from school. (5)
13 One who increases publicity for the poisoner. (4-5)
14 Means of dressing which is splendid in the Orient. (12)
18 Something the aircraft has which paralyses movement through the air. (6, 6)
21 Potentially burnt a hot doctor. (9)
23 Something for fixing back a climbing plant. (5)
24 Have a purpose which is in the main tendentious. (6)
25 Lays hands on in church. (8)
26 Wounds leave mortal remains if head is chopped off. (6)
27 In the desert where oil and dates are to be found. (8)



Down

1 It is plain one parent is married to others. (6)
2 Trees a learner reads differently. (6)
3 Put a little bit on to the value for this rifle. (9)
4 Exercise for down-and-out with nothing to keep him warm? (12)
6 Excessively present in careful traffic. (5)
7 Food container and bribe are distributed. (5-3)
8 Structures which only take a second tearing to pieces. (8)
11 Not oaths, but they are strong in one of Satan's disposition. (12)
15 Eyeful for the sewer. (9)
16 Obliteration makes the iron turn up opposite. (8)
17 Disease with which one passes away if there is no help. (8)
19 Transport decay seen in the countryside. (6)
20 One among those destroyed is set up again. (6)
22 It may be past but is still exciting. (5)

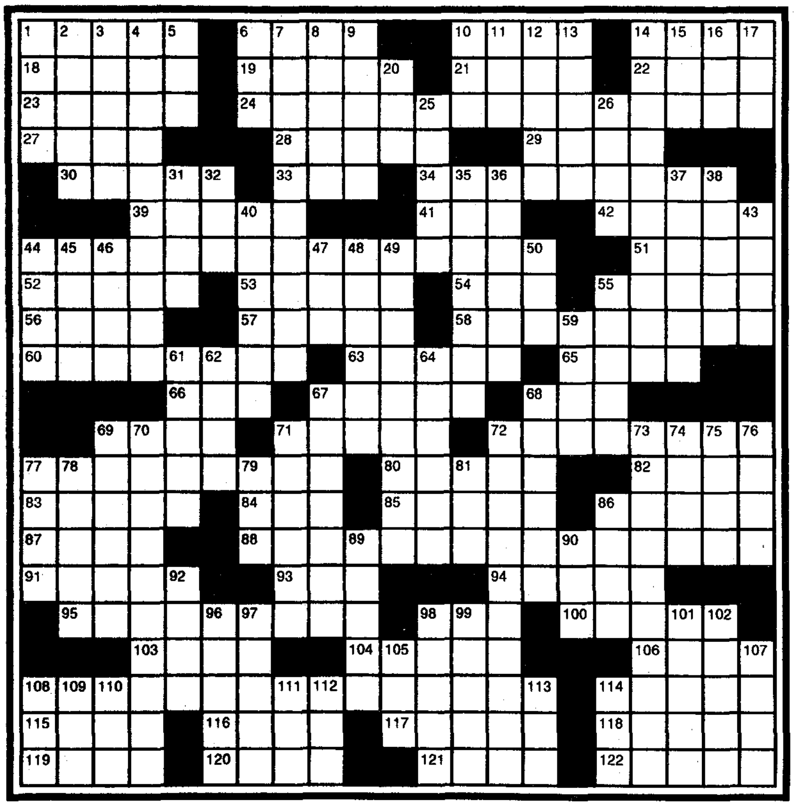
'DISNEY DOINGS':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 One of the Shaws
6 Pharaohs' snakes
10 Pisa's river
14 Stunned condition
18 Skin flick, e.g.
19 Part of Iberia
21 Secular
22 Foretoken
23 Miners' tunnels
24 Early short cartoons
27 Sister of Rachel
28 Get to
29 Malayan canoe
30 Cassini, et al.
33 Psyche components
34 Disney hunting dog
39 Emulated Disney's "Beauty"
41 Inlet
42 Polly or Luther
44 Arctic documentary
51 Gaming cubes
52 British actress Shirley
53 Clergyman Norman Vincent
54 G.I. hangout
55 Gives the heave-ho
56 Related
57 Prevent, at law
58 Jiminy Cricket's friend
60 "Paid" vouchers
63 Leg-pull
65 "Mighty —— Rose"
66 —— Moines
67 Coupe's cousin
68 Former chess champ
69 Budget subj.
71 Indian antelope
72 Fugitives
77 Cartoon of 1973
80 Rescind
82 Not windward
83 In re
84 News agcy.
85 Poitier role
86 Cabinet Department
87 Chump
88 Cartoon with live action, with "The"
91 Automaton of Jewish folklore
93 Tiriac of tennis
94 Home of a Biblical witch
95 Disney bull
98 Disney's Herbie
100 Picture puzzle
103 Gael's land
104 Rejoice greatly
106 Former shahdom
108 First Disney "True-Life Adventure"
114 Chief's people
115 Wishing place
116 Operatic prince
117 Spendthrift's outing
118 Daughter of William I
119 Olympian Korbut
120 Notorious fiddler
121 Ski turn
122 Bit of land

Down

1 "Oh, What —— Was Mary"
2 Calgary event
3 Courtroom drama
4 "The Sword ——," 1963 cartoon
5 Dawn goddess
6 Balaam's beast
7 Languid
8 Blanched
9 Lapham of fiction
10 Hayworth's Khan
11 Ewe's mate
12 Biting, as a wind
13 Yellow pigment
14 He debuted in 1936
15 Bordeaux buddy
16 After wye
17 Printers' quads
20 Big Apple monogram
25 Shaven
26 Mrs. Alley Oop
31 Secluded valley
32 Do quilting
35 "—— the wings of night": Juliet
36 "Rififi" director
37 Inventor Otis
38 Right: prefix
40 Lab tubes
43 Rhesus: Ital.
44 Have on
45 Fish of the cod family
46 Suffix with pol
47 "Can't Help Lovin' —— Man"
48 Marries on the run
49 Disavow
50 "—— of Flubber," 1963
55 Florida orange city
59 "Good Earth" wife
61 —— Know, Abbott-Costello infielder
62 Phnom ——
64 Type of acid
67 Presser's tool
68 Certain Olkahoman
69 Forties vocalist Bob
70 Cartoon heroine of 1950
71 Gina's compatriot
72 Ule
73 Disney two-reeler
74 Winglike
75 "O come —— Bethlehem"
76 Meets the bet
77 Phoned
78 —— a kind
79 Exit sign
81 Hoopsters' org.
86 Wild plum
89 Signed off
90 Front-runner: abbr.
92 Early 16th-century date
96 Hall-of-Famer Monte
97 Snow, in Chamonix
98 Zodiac-sign starts
99 One the qui vive
101 Milton's archangel
102 Costly fur
105 Marks on a ballot
107 Straight, at the bar
108 Deuce
109 Norse deity
110 Actress Taina
111 Neither's partner
112 Twelve doz.
113 Pro —— (for the time being)
114 Skater Babilonia



Solutions to last week's puzzles appear on page 194.

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